Las Alegrías (II)

Libreto de Partituras

Guitarra Flamenca paso a paso (VIII)

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Óscar Herrero

Une carrière professionnelle très développée qui commence depuis très jeune donne du crédit à son bon talent comme concertiste et compositeur.

Avec seulement 17 ans il offre son premier concert comme soliste et deux années ensuite il devient l'indispensable collaborateur des deux plus grands de la guitare flamenca du moment.

Il continue en solitaire sa marche déjà avec les premières reconnaissances et prix du plus haut niveau dans le monde du Flamenco, Bourdon Minier (Festival de l'Union) La Récompense Nationale de la Guitare Flamenca de Jerez de la Frontière, (Cadix).

Auteur d'une laborieuse méthode d'enseignement schèmatisée, totalement pionnière dans ce domaine où il souligne un long et juste travail de recherche sur la pédagogie dans la guitare flamenca. Dans son vaste répertoire comme compositeur on trouve diverses oeuvres d'étude et de concert : "La Guitare Flamenca Pas à Pas" (série de vidéos) et "Traité de la Guitare Flamenca" (en collaboration avec Claude Worms).

Il jouit de l' énorme privilège d'être le premier professeur de Flamenco donnant ses cours dans des lieux comme la Russie (Conservatoire Tchaikovsky, Moscou), la Pologne (Académie Chopin, Varsovie), Université de Panama. En étant aussi le premier à exposé un concert flamenco en Islande et même dans certaines des îles de notre archipel Canarien.

Il a récemment présenté son travail "Hechizo" ; dans une tournée par l'Amérique du Sud avec un grand succès et une très bonne critique du public.

À l'occasion de l'exposition de Picasso à Ottawa il se rend en tournée par le Canada avec un choisi programme d'auteurs espagnols et ses compositions propres.

Pendant la Présidence Européenne de l'Espagne il est requis pour offrir plusieurs concerts par diverses villes européennes.

Durant l'année 2000, et à la demande du gouvernement russe, on sollicite sa présence pour inaugurer avec son spectacle le Festival des Palais en San Petersburgo, la Russie.

C'est le musicien espagnol choisi pour faire partie dans les actes de conclusion du retour du Canal de Panama.

Il a porté sa guitare aux théâtres plus prestigieux, depuis le Théâtre de La Opèra du Caire, le Théâtre Real de Madrid ou le Hermitage Théâtre de Saint Petersburg, jusqu'à des scènes de Sydney, Beyrouth, Buenos Aires ou Helsinki. Il a eu l'occasion de présenter ses concerts dans des pays très divers comme les USA, le Brésil, la Jordanie, l'Allemagne, Chile… ;..

Discographie :

- "Torrente" ; (avec la collaboration de Carmen Linares, Serranito, Sara Baras, Javier Baron…)
- "Por Falla" ; (Toast de Guitares avec la guitare classique de Carlos Oramas)
- "Hechizo" ; (Avec Tino di Geraldo, Xosé Manuel Budiño, Guillermo McGill..

On lui caractérise une vision particulière de la musique flamenca en veillant avec soins chaque son, en exprimant avec subtilité cette grande musique qui estampille avec sa guitare.

Una dilatada carrera profesional que comienza desde muy joven avala su talento y buen hacer como concertista y compositor.

Con tan sólo 17 años ofrece su primer concierto como solista y dos años después se convierte en imprescindible colaborador de dos de los grandes de la guitarra flamenca del momento.

Prosigue su andadura ya en solitario con los primeros reconocimientos y galardones del más alto nivel en el mundo del flamenco, Bordón Minero (Festival de La Unión) y Premio Nacional de Guitarra Flamenca en Jerez de la Frontera, (Cádiz).

Autor de un laborioso método de enseñanza esquematizada, totalmente pionero en este campo en el que destaca un largo y acertado trabajo de investigación sobre la pedagogía en la guitarra flamenca. En su amplio repertorio como compositor se encuentran diversas obras de estudio y de concierto: ***"La Guitarra Flamenca Paso a Paso"*** (serie videográfica) *y* ***"Tratado de la Guitarra Flamenca"*** (en colaboración con *Claude Worms*).

Goza del enorme privilegio de ser el primer profesor de flamenco que impartiera sus cursos en lugares como Rusia (Conservatorio Tchaikovsky, Moscú), Polonia (Academia Chopin, Varsovia), Universidad de Panamá. Siendo también la primera exposición de concierto flamenco en Islandia e incluso en algunas de las islas de nuestro archipiélago Canario.

Recientemente ha presentado su trabajo "Hechizo" en una gira por Sudamérica con gran éxito de crítica y público.

Con motivo de la exposición de Picasso en Ottawa presenta su gira por Canadá con un escogido programa de autores españoles y sus propias composiciones.

Durante la Presidencia Europea de España es requerido para ofrecer varios conciertos por diversas ciudades europeas.

En el año 2000, y a petición del gobierno ruso, se solicita su presencia para inaugurar con su espectáculo el Festival de los Palacios en San Petersburgo, Rusia.

Es el músico español elegido para formar parte en los actos de celebración de la reversión del Canal de Panamá.

Ha llevado su guitarra a los mas prestigiosos teatros, desde El Teatro de La Opera de El Cairo, el Teatro Real de Madrid o el Hermitage Theatre de Saint Petersburg, hasta escenarios de Sydney, Beirut, Buenos Aires o Helsinki. Ha tenido oportunidad de presentar sus conciertos en muy diversos países como USA, Brasil, Jordania, Alemania, Chile…..

Discografía:

- "Torrente" (Colaboran Carmen Linares, Serranito, Sara Baras, Javier Barón...)
- "Por Falla" (Brindis de Guitarras con la guitarra clásica de Carlos Oramas)
- "Hechizo" (Con Tino di Geraldo, Xosé Manuel Budiño, Guillermo McGill..

Le caracteriza una particular visión de la música flamenca cuidando con esmero cada sonido, expresando con sutileza esta gran música que sella con su guitarra.

An extensive concert career which began when he was very young is testimony to his abilities as a composer and concert performer.

At the age of 17 he gave his first concert as a soloist and two years later he became an indispensable collaborator of two of the finest flamenco guitarists at that time.

He continued to advance his solo career, winning the first prizes awarded at the highest level in the world of flamenco; the Bordón Minero (Festival de La Union) and the National Flamenco Guitar Prize in Jerez de la Frontera, Cádiz.

He is the author of a complete teaching method, an area in which he is an absolute pioneer following an outstanding investigation into the pedagogy of the flamenco guitar. In his ample compositional repertoire one can find contrasting study and concert works: ***"La Guitarra Flamenca Paso a Paso"*** (series of video) *and* **"Tratado de la Guitarra Flamenca"** (in collaboration with *Claude Worms*).

He enjoys the enormous privilege of having been the first flamenco to teach in such places as Russia (Tchaikovsky Conservatory, Moscow), Poland (Chopin Academy, Warsaw), and The University of Panama.
He has also given the first flamenco concerts in Iceland and even in a few of Spain's Canary Islands.

He recently presented his work "Hechizo" on a highly acclaimed tour of South America.

He presented his tour of Canada beginning with the Picasso exhibition in Ottawa, during which he performed selected works by Spanish authors as well as his own compositions.

During Spain's presidency of the European Union he was called upon to give several concerts in various European cities.
At the behest of the Russian government his presence was required to inaugurate the Saint Petersburg Festival of Palaces in 2000.

He is the Spanish musician chosen to take part in the celebrations of the reversion of the Panama canal.

He has taken his guitar to the most prestigious theatres from the Opera of Cairo in Egypt, Madrid's Royal Theatre and the Hermitage Theatre of Saint Petersburg to Sydney, Beirut, Buenos Aires and Helsinki. He has also performed in the U.S.A, Brazil, Jordania, Germany and Chile among other countries.

Discography:

- "Torrente" (with collaborations from Carmen Linares, Serranito, Sara Baras and Javier Barón)
- "Por Falla" (Celebration of Guitars with the classical guitarist Carlos Oramas)
- "Hechizo" (with Tino de Geraldo, Xosé Manuel Budiño, and Guillermo McGill)

Óscar Herrero has a unique vision of flamenco music, taking care of each note and using his guitar to subtly express this art.

- A L E G R I A "A" -

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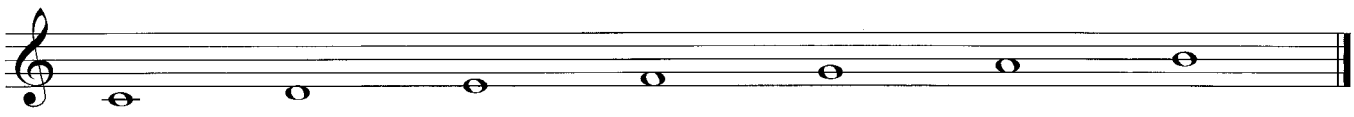
-SIGNOS DE NOTACIÓN-



Do	Re	Mi	Fa	Sol	La	Si
C	D	E	F	G	A	B

NOTA: Cuando se refiere a acordes y no se indica nada, el acorde es Mayor, ejemplo:
C = acorde de **Do Mayor**; **Cm** = acorde de **Do menor**; **C7** = acorde de **Do séptima**

(Mano derecha) p = pulgar; i = índice; m = medio; a = anular; e = meñique; T = todos

(Mano izquierda) 1 = índice; 2 = medio; 3 = anular; 4 = meñique

① ② ③ ④ ⑤ ⑥ Los números indican la cuerda donde se pisa

* Golpe en la tapa armónica con dedos: a, m

Pos 1, Pos 2, ... Posición de la mano izquierda sobre el diapasón

I, II, III, IV, ... Cejilla en el traste donde indica el número romano

½I, ½IV, ½V, ... Media cejilla en el traste donde indica el número romano

⌐ Fin de cejilla, **Pos, Ras,** ..... ( ) Opcional

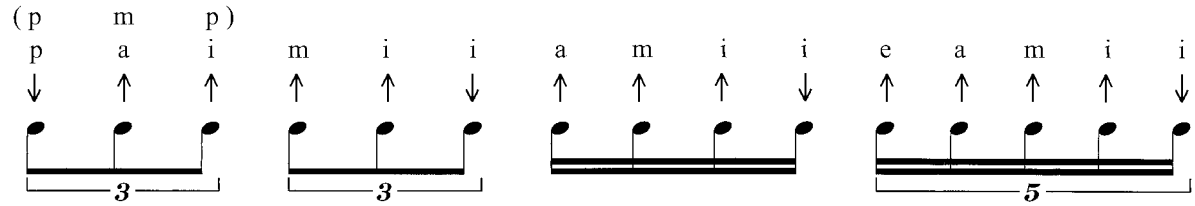
-RASGUEADOS-

↑
(p, i, m, a, e)
Rasgueado de graves a agudos con el dedo que se indique

↓ (p, i) Rasgueado de agudos a graves con el dedo que se indique

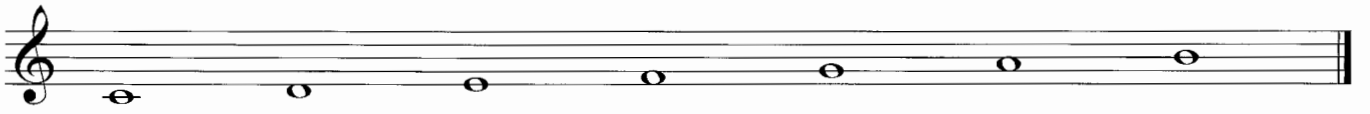
*
↑ (p, i) Rasgueado de graves a agudos con el dedo que se indique, acompañado de golpe

↑
* Golpe en la parte superior de la tapa armónica seguido de rasgueo con el dedo que se indique
(i, m)



Ras A **Ras 3** **Ras 4** **Ras 5**

-NOTATION SIGNS-



C **D** **E** **F** **G** **A** **B**

NB: When referring to chords and none is indicated, the chord is Major for example:
C = the chord of **C Major**; **Cm** = **C minor**; **C7** = chord of **C7**

(Right hand) p = thumb; i = index; m = middle; a = ring finger; e = littel finger; T = all

(Left hand) 1 = first finger; 2 = second finger; 3 = third finger; 4 = fourth finger

① ② ③ ④ ⑤ ⑥ The numbers indicate the string which must be struck

* "Golpe" is a tap on the sound board with thering finger and middle finger....

Pos 1, Pos 2, ... Position of the left hand on the fret board

I, II, III, IV, ... Barré on the fret indicated by the Roman numeral

½I, ½IV, ½V, ... Half barré on the fret indicated by the Roman numeral

⌐ End of barré, (cejilla) **Pos, Ras,** ..... ( ) Optional

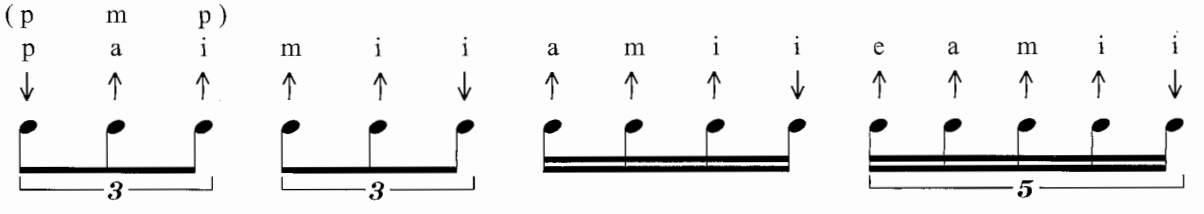
-RASGUEADOS-
(STRUMMING)

↑
(p, i, m, a, e)
Rasgueados from the bass to the treble strings with the finger indicated

↓ (p, i) Rasgueados from the treble to the bass strings with the finger indicated

*
↑(p, i) Rasgueados from the bass to the treble strings with the finger indicated accompanied by the *"golpe"*

↑
*
(i, m) *"Golpe"* on the 'upper' sound board (above the bass strings) followed by the finger indicated



Ras A **Ras 3** **Ras 4** **Ras 5**

-SIGNES DE NOTATION-

Do	Re	Mi	Fa	Sol	La	Si
C	D	E	F	G	A	B

AVIS: Lorsque on se reporte à un accord sans indiquer rien de plus l' accord est majeur, exemple:
C = accord de **Do Majeur**; **Cm** = accord de **Do mineur**; **C7** = accord de **Do septième**

(Main droite) p = pouce; i = index; m = majeur; a = annulaire; e = auriculaire; T = tous

(Main gauche) 1 = index; 2 = majeur; 3 = annulaire; 4 = auriculaire

① ② ③ ④ ⑤ ⑥ Les numeros indiquent la corde où l'on appui

* "Golpe" coup sur table harmonique avec les doigts a, m

Pos 1, Pos 2, ... Position de la main gauche sur le diapasón

I, II, III, IV, ... Barré dans la frette où l'on indique le nombre romain

½I, ½IV, ½V, ... Demi barré dans la frette où l'on indique le nombre romain

⌐ Fin de capodastre, **Pos, Ras,** ..... ( ) Facultatif

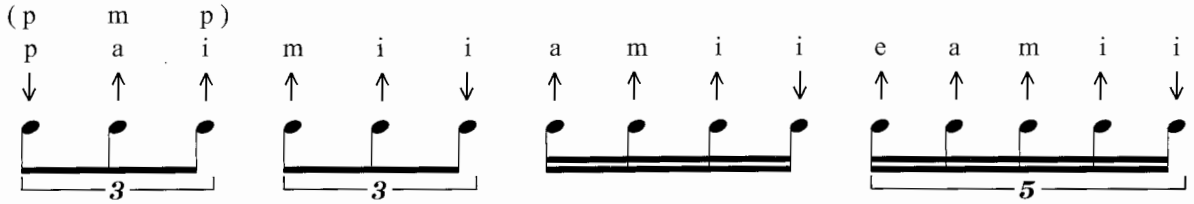
-RASGUEADOS-

↑
(p, i, m, a, e)
Rasgueados des cordes graves vers les aigües avec les doigts indiqué

↓ (p, i) Rasgueados des cordes aigües vers les graves avec les doigts indiqué

*
↑ (p, i) Rasgueados des cordes graves vers les aigües avec les doigts indiqué, accompagné d'un *"golpe"*

↑
* *"Golpe"* donné dans la partie supérieure de la table harmonique suivi d'un rasgueado avec
(i, m) le doigt qui est indiqué



Ras A **Ras 3** **Ras 4** **Ras 5**

CIERRES (C)

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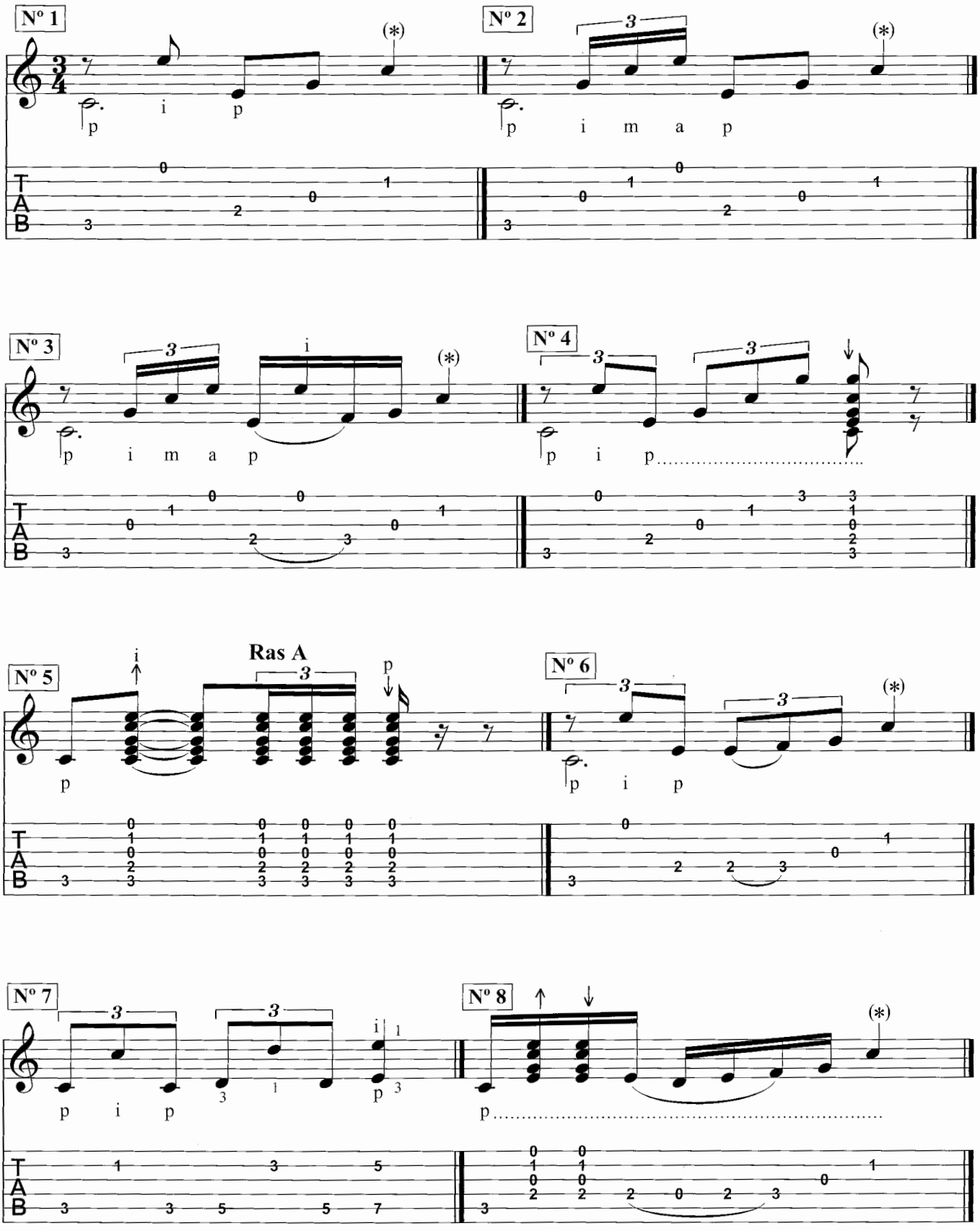

- A L E G R I A "C" -

ESTRUCTURAS RÍTMICAS / STRUCTURE RHYTHMIC

COMPASES RASGUEADOS C – G7 – C – G7 – C

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
C		G7	C			G7			C		

COMPASES RASGUEADOS C – G7 – C

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
C		G7							C		

COMPASES RASGUEADOS "INTRO"

COMPÁS 1

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
C									G7		

COMPÁS 2

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
G7									C		

COMPÁS 3

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
C						(C7)			F		

COMPÁS 4 (SECUENCIA "F-C-G7-C")

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
F			C			G7			C		

COMPASES RASGUEADOS
(C-G7-C-G7-C)

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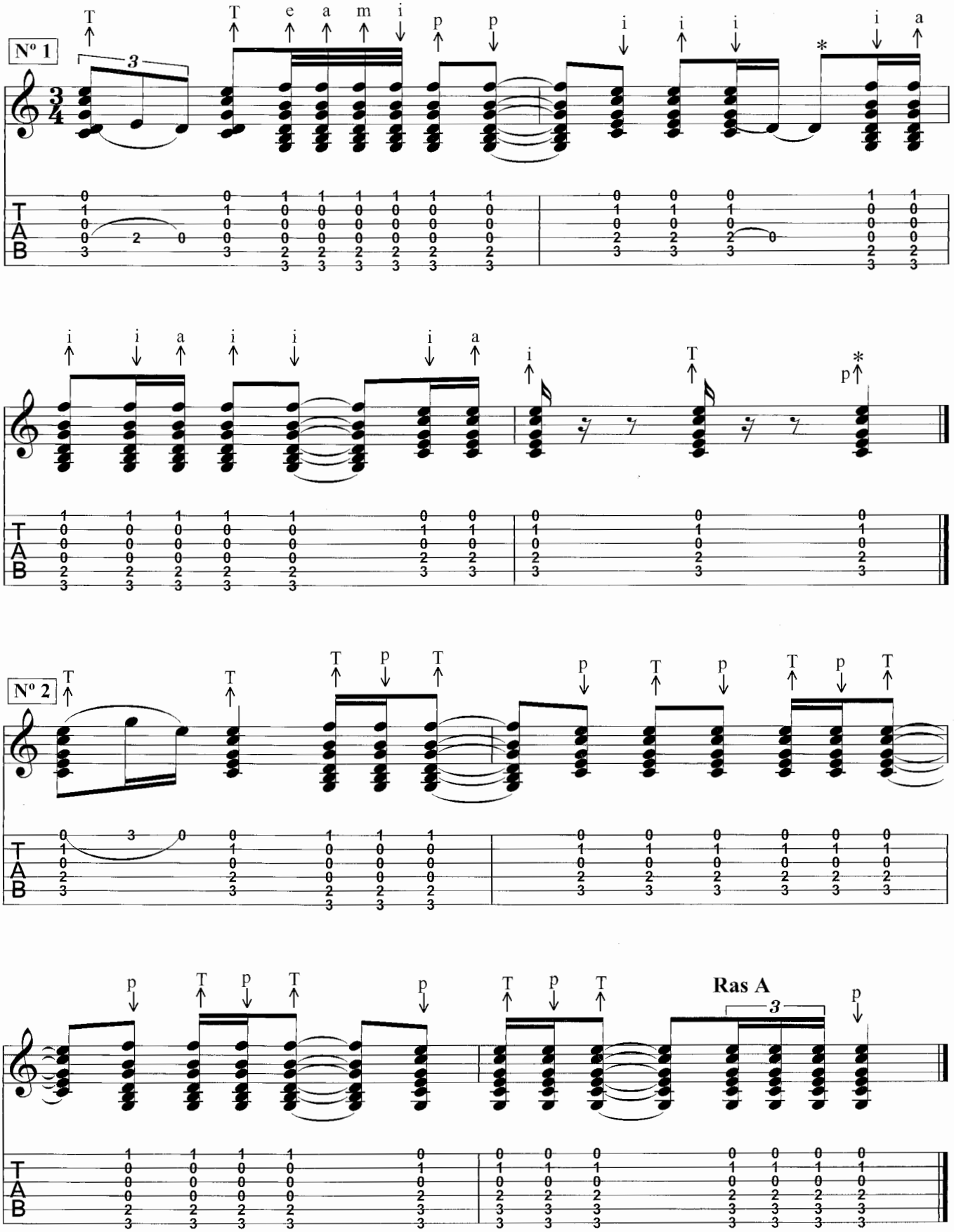
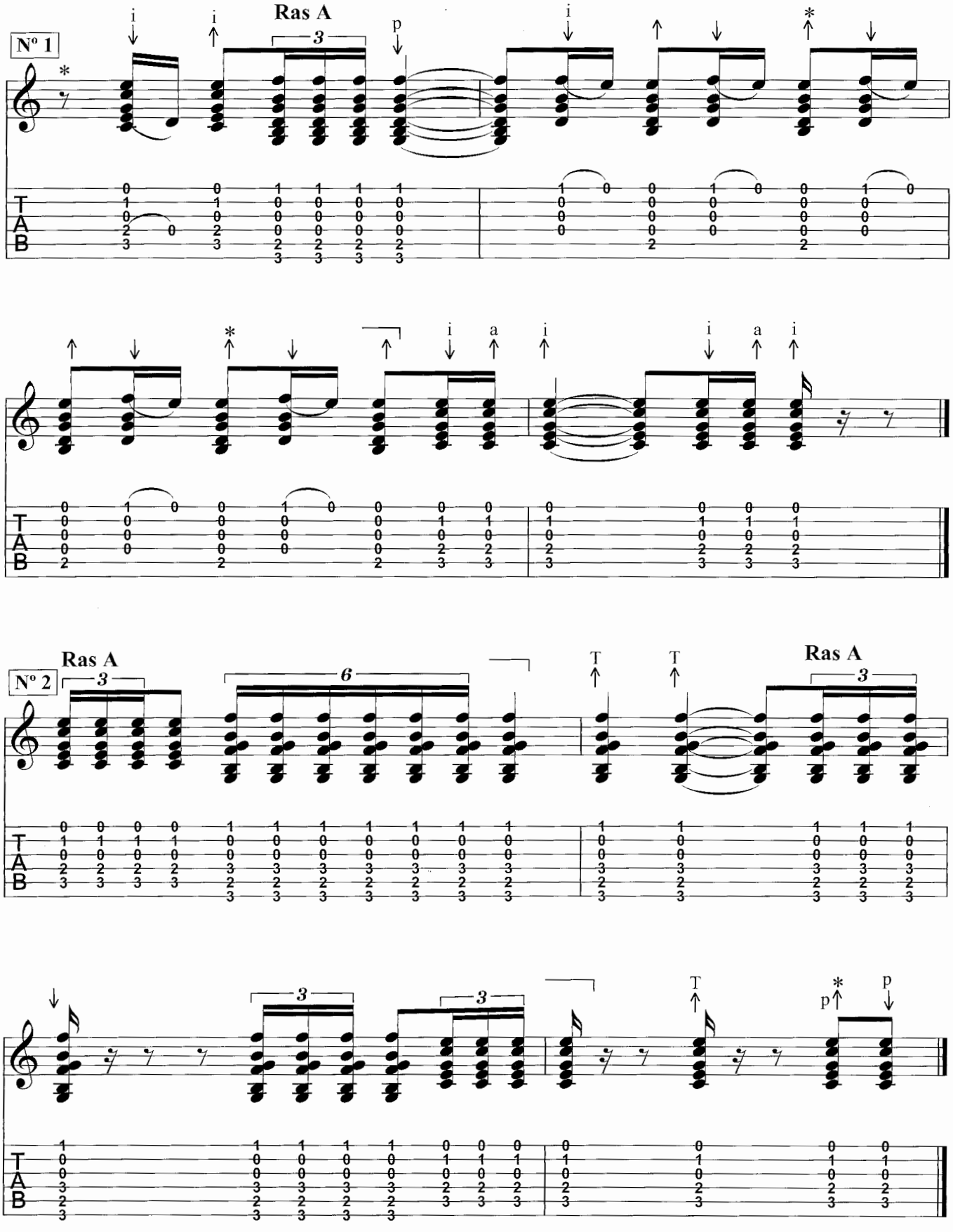


COMPASES RASGUEADOS
(C-G7-C)



COMPASES RASGUEADOS (C)
(INTRO)

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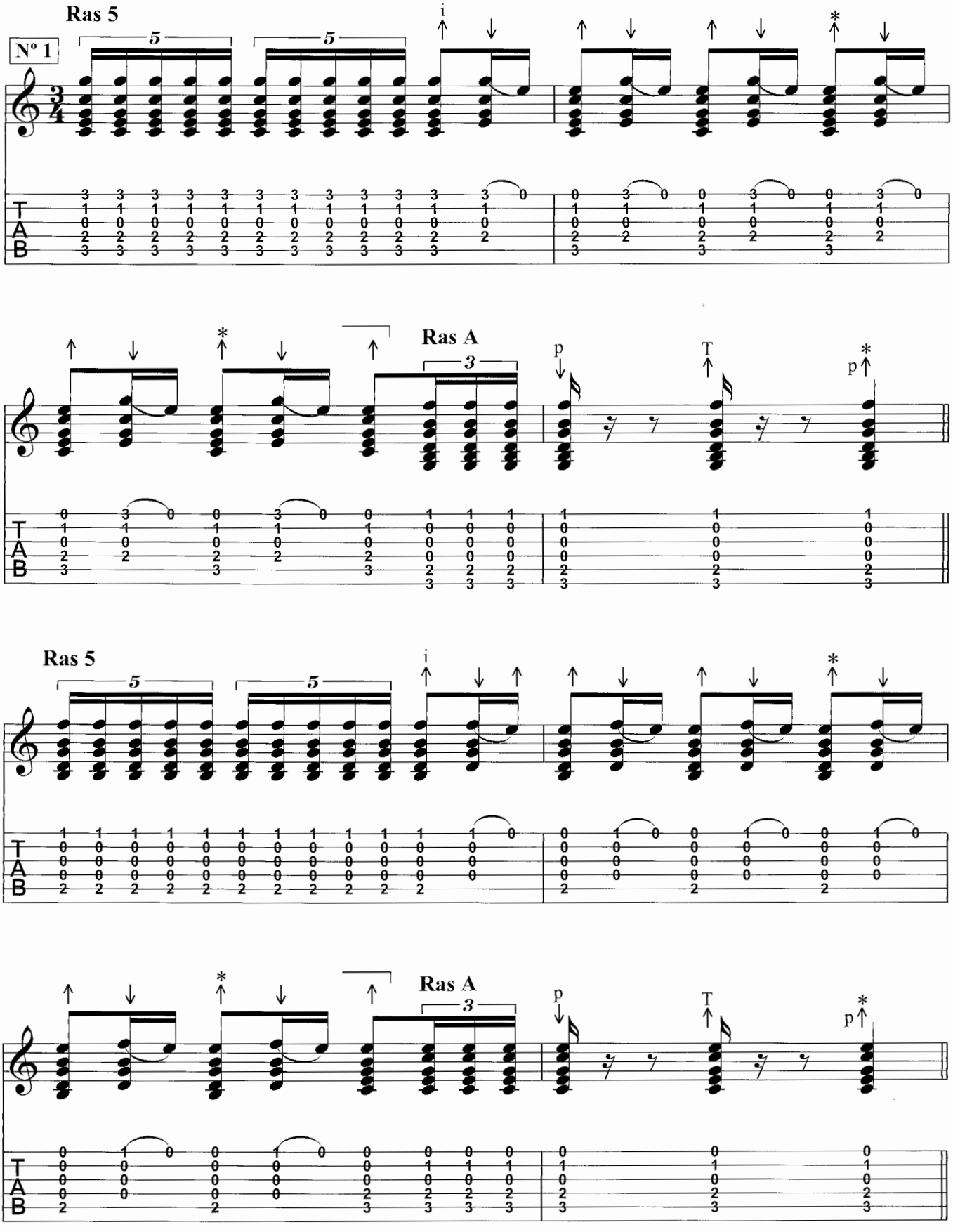
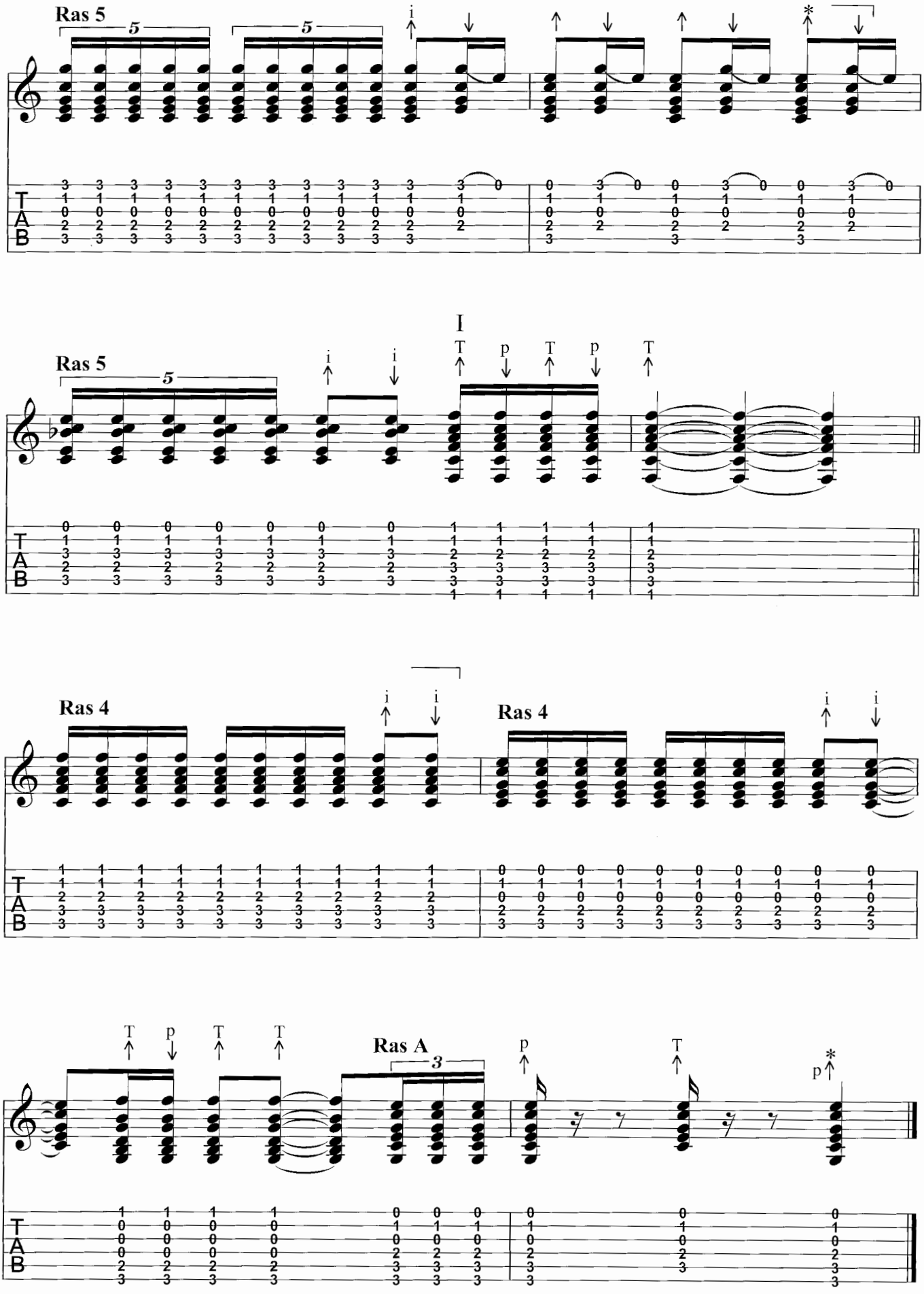
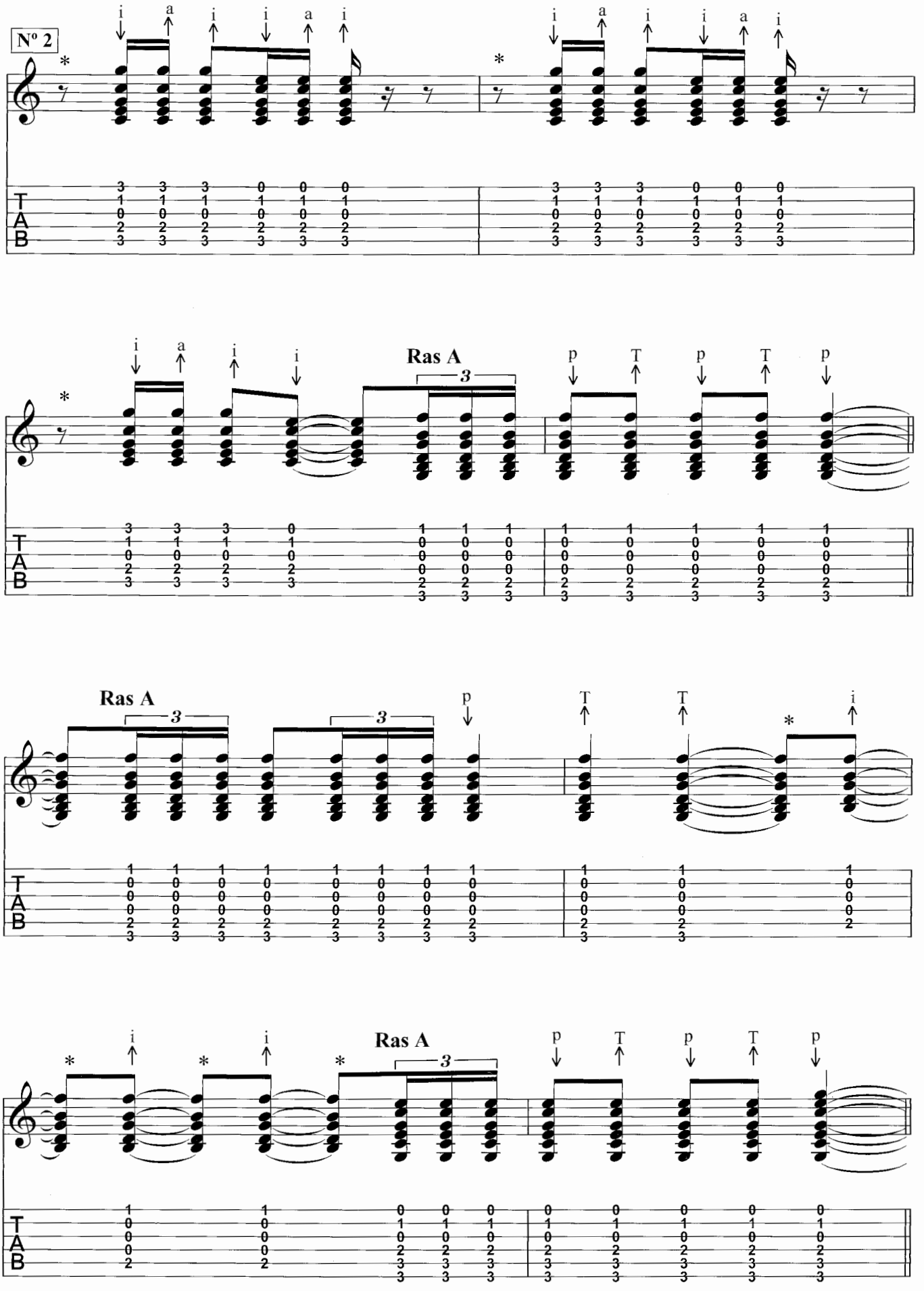
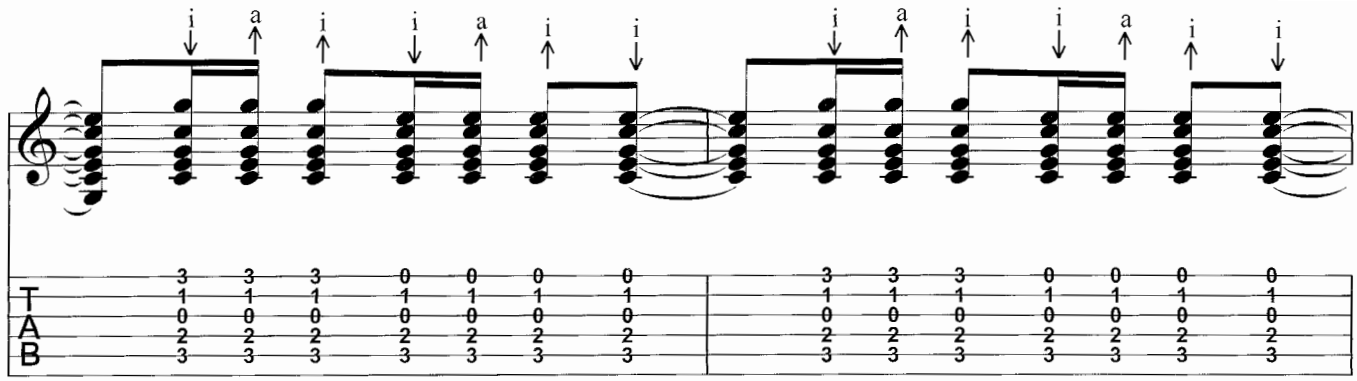



Ras 5
Ras 5
I
Ras 4
Ras 4
Ras A


Nº 2
Ras A
Ras A
Ras A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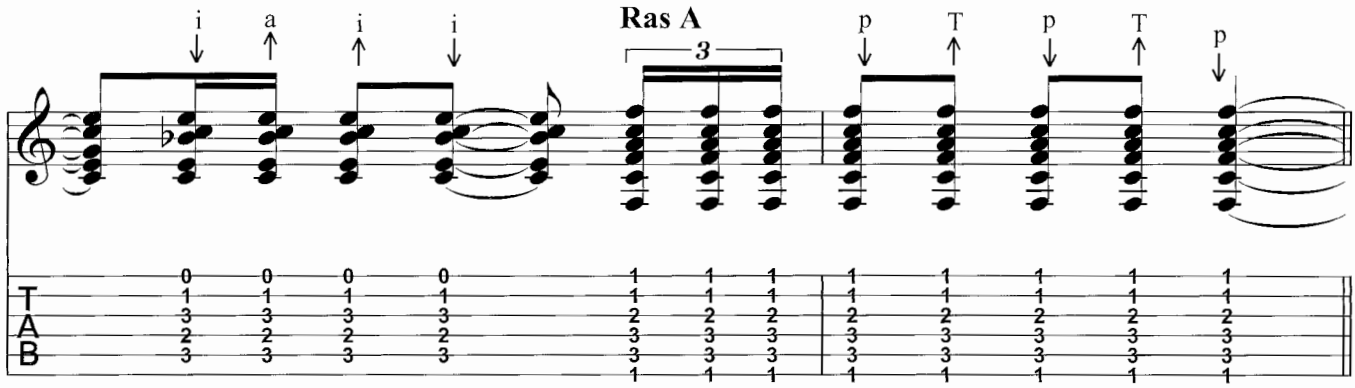
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Ras A
3
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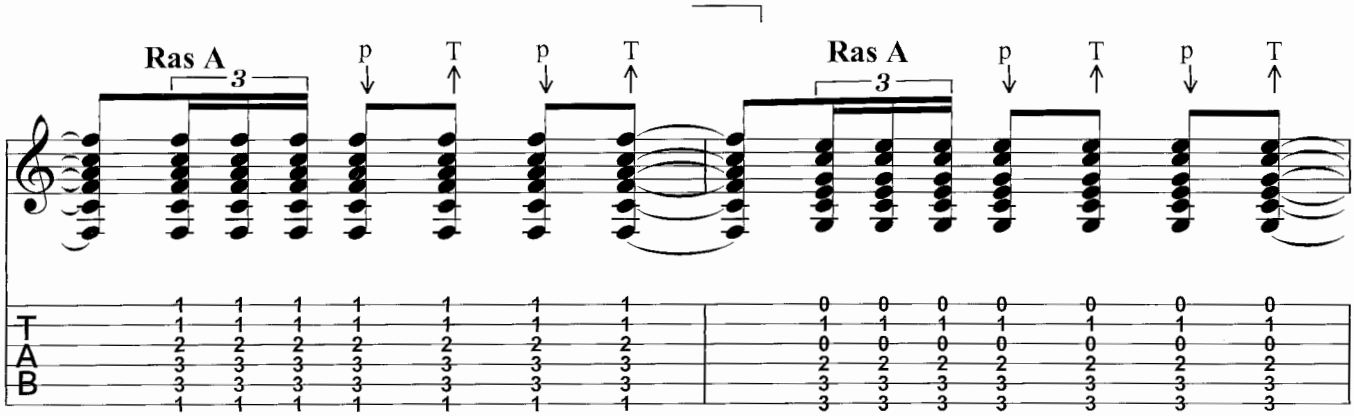
Ras A
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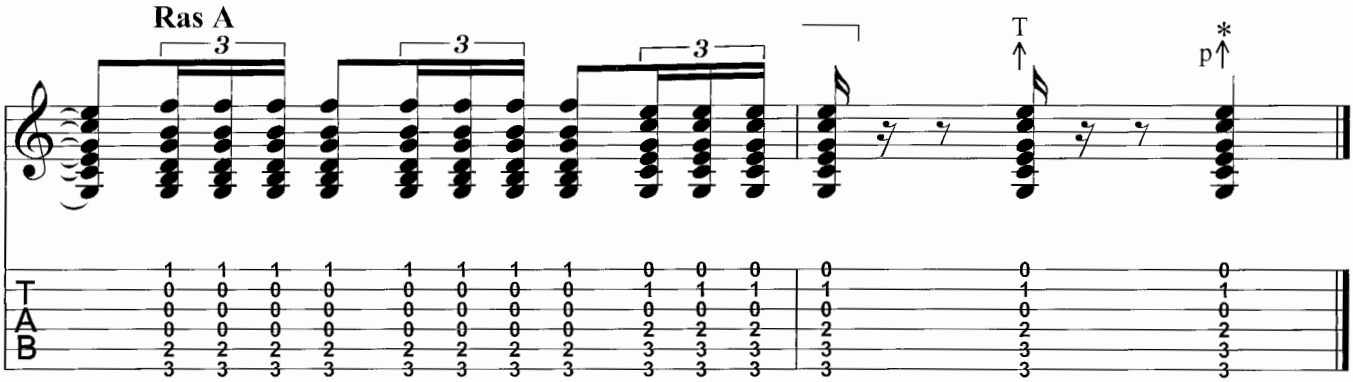
Ras A
3
p T p T
T
A
B


Ras A
3
3
3
T
p*
T
A
B

SECUENCIA (C)
(F-C-G7-C)

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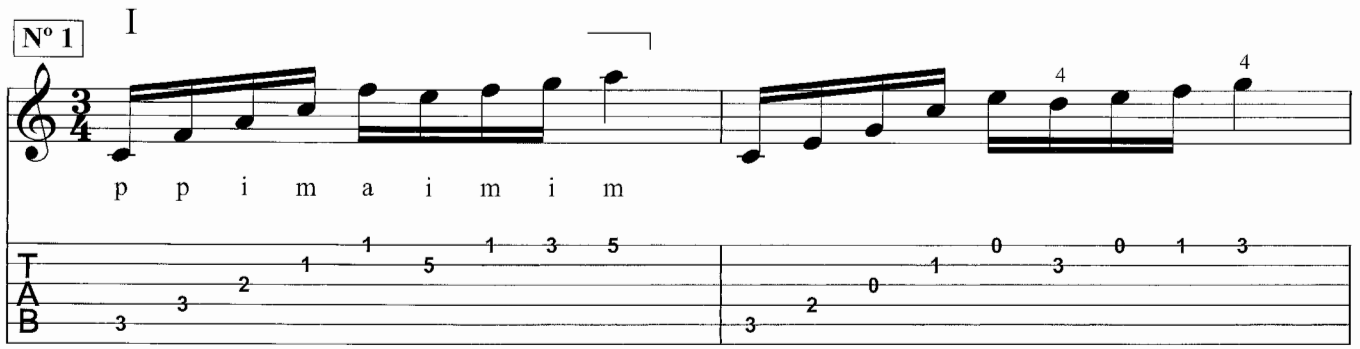

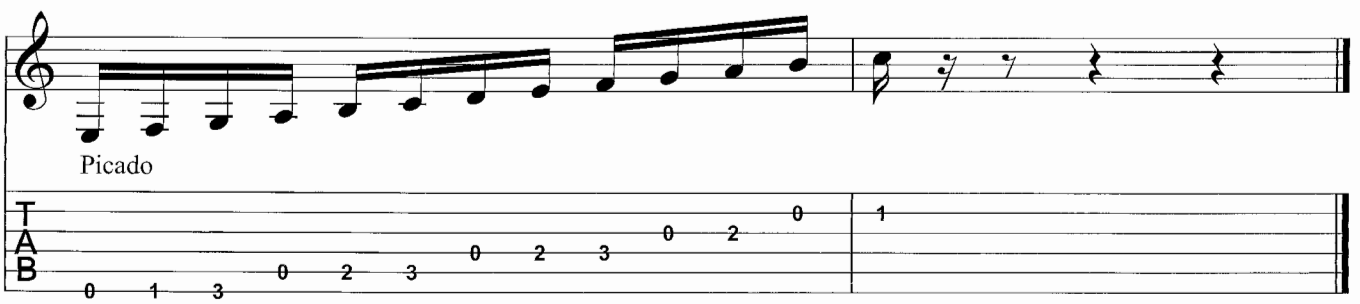

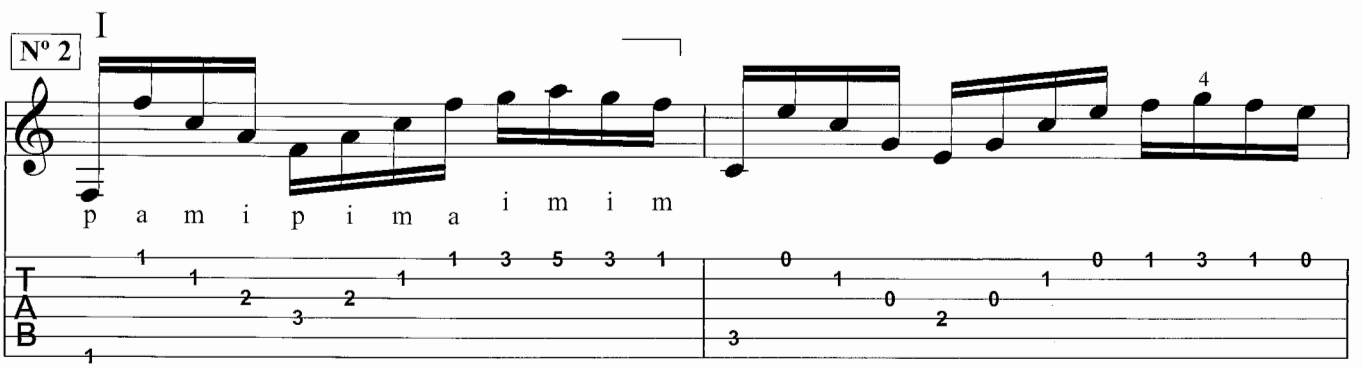

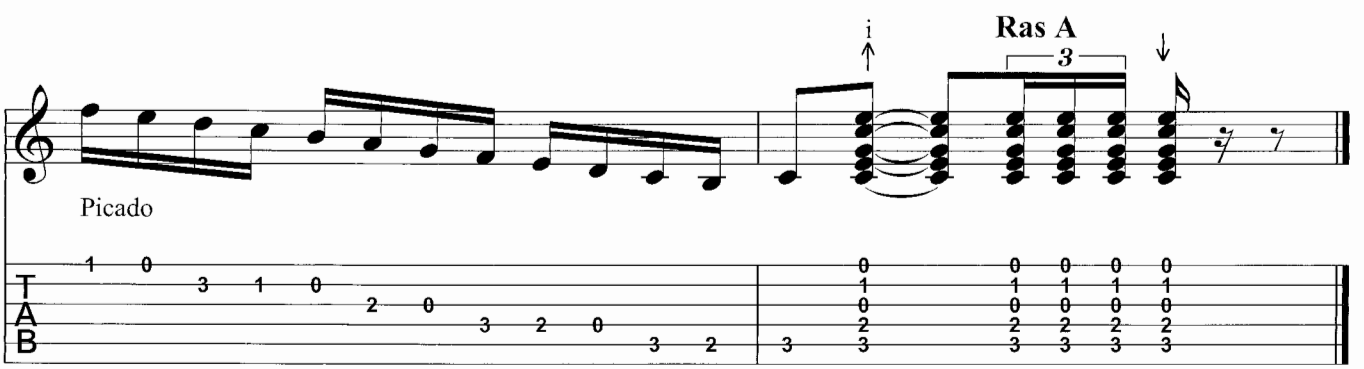

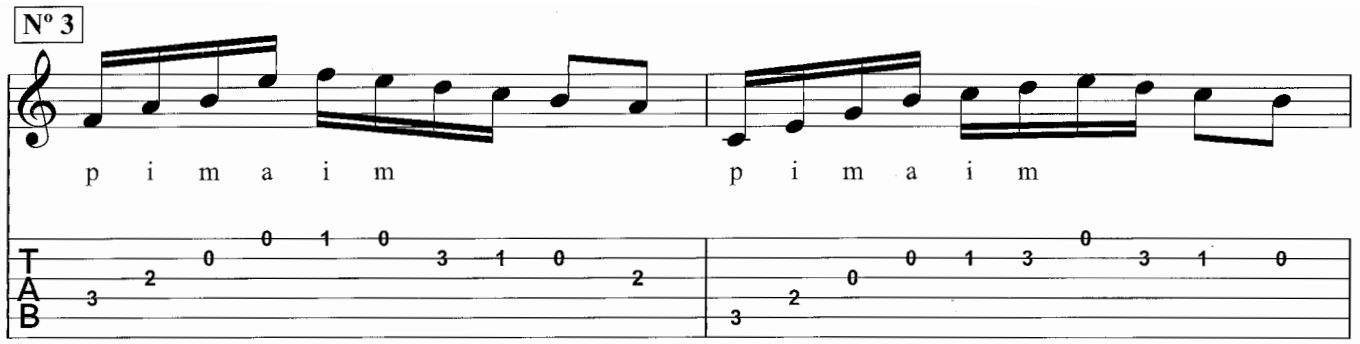
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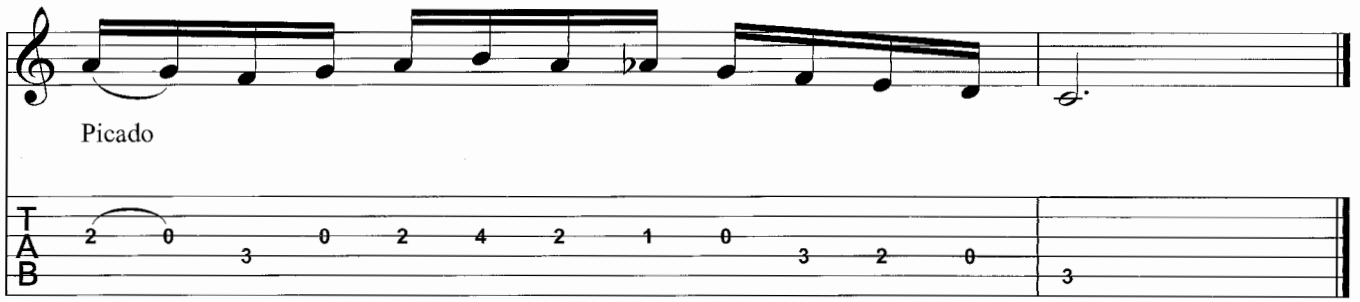
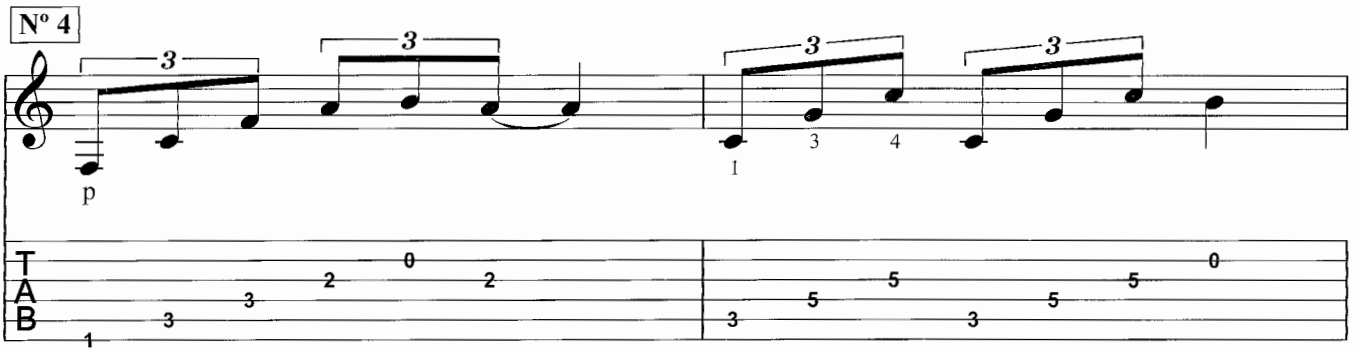
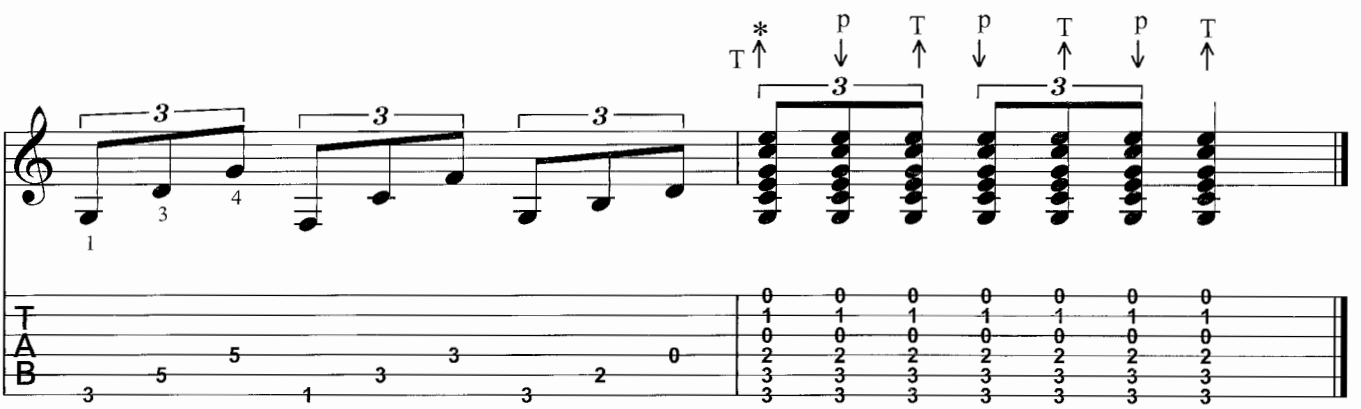
p i m a i m

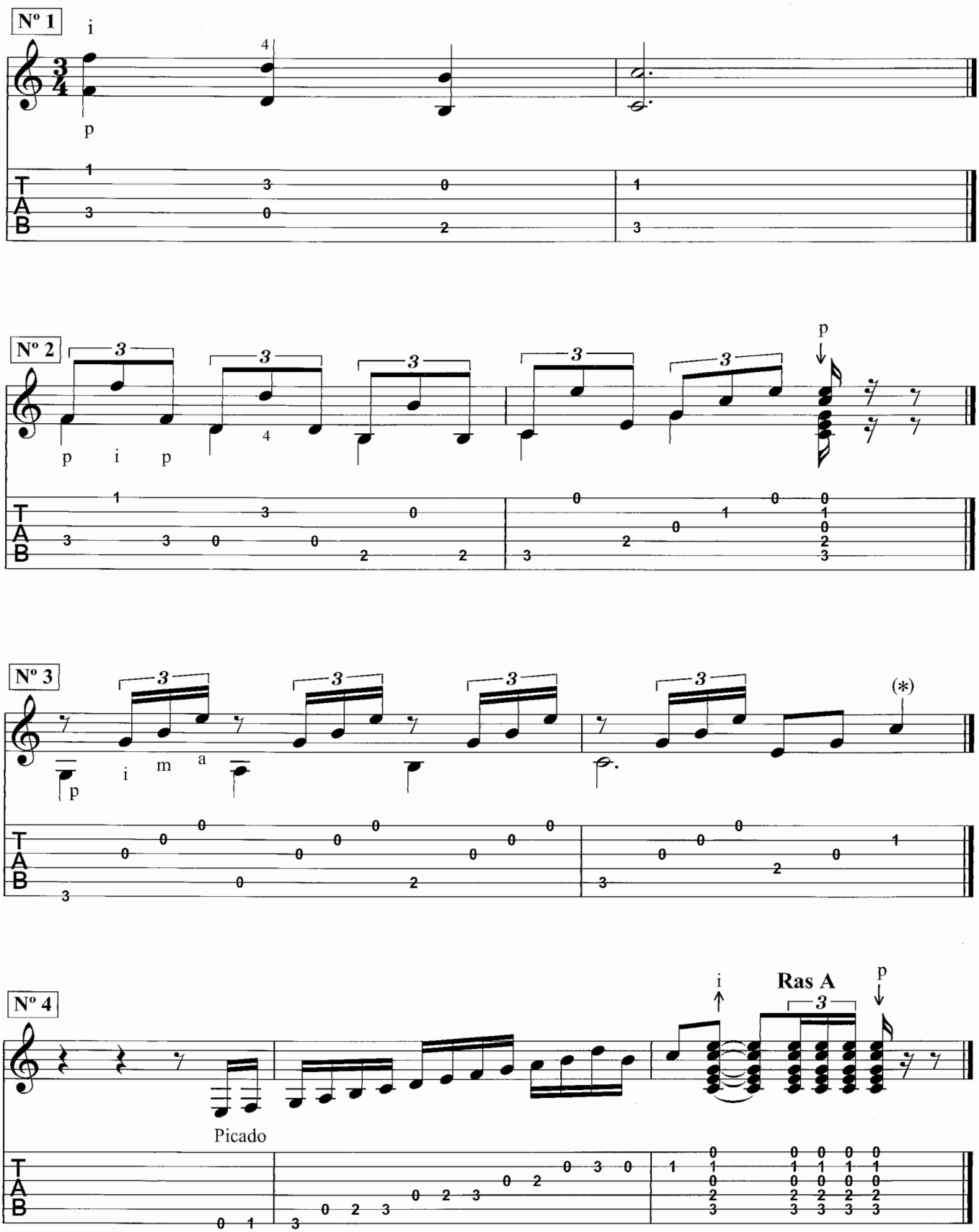

Picado

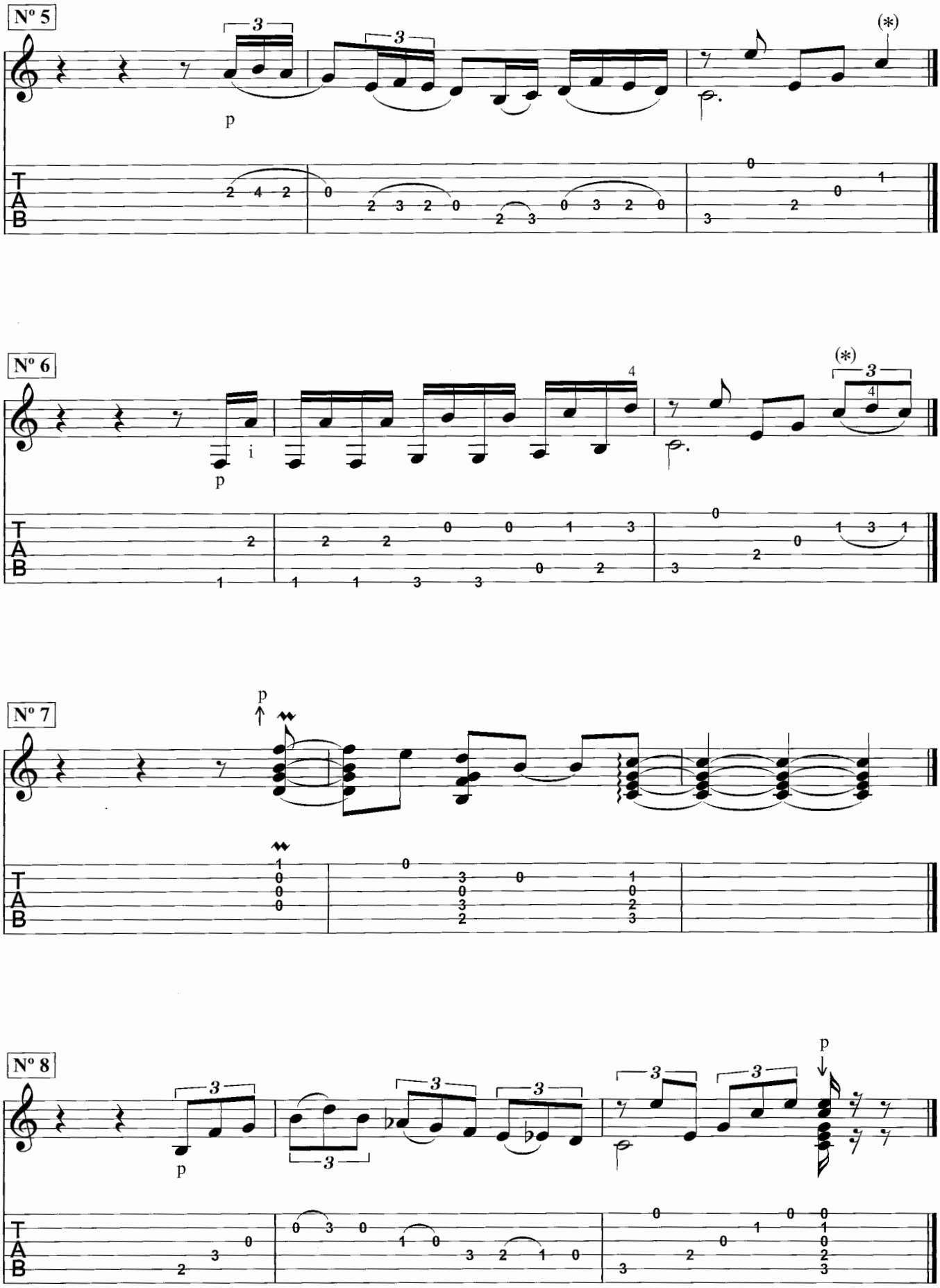

Nº 4
p



MELODÍAS 7-8-9 (C)

Oscar Herrero

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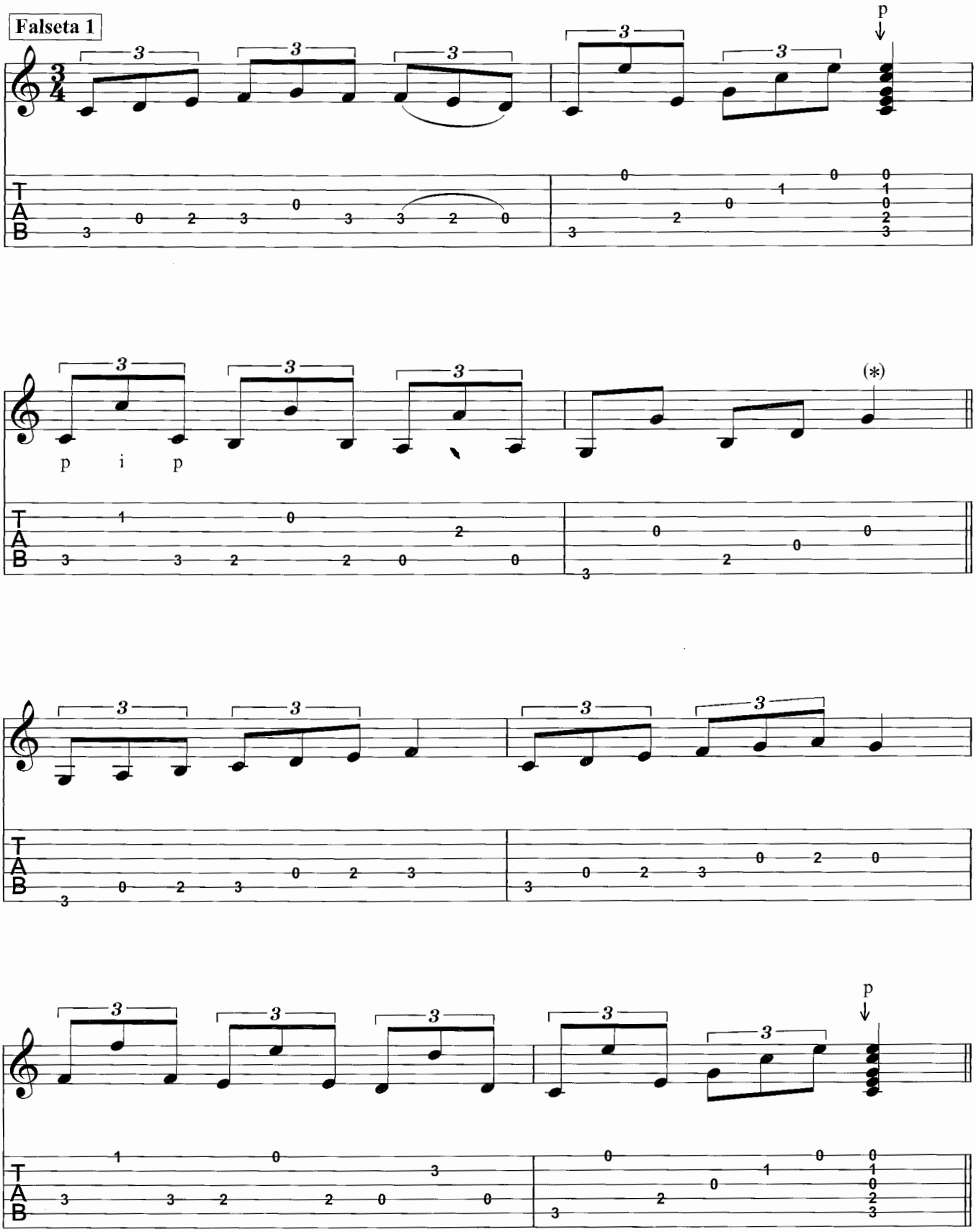
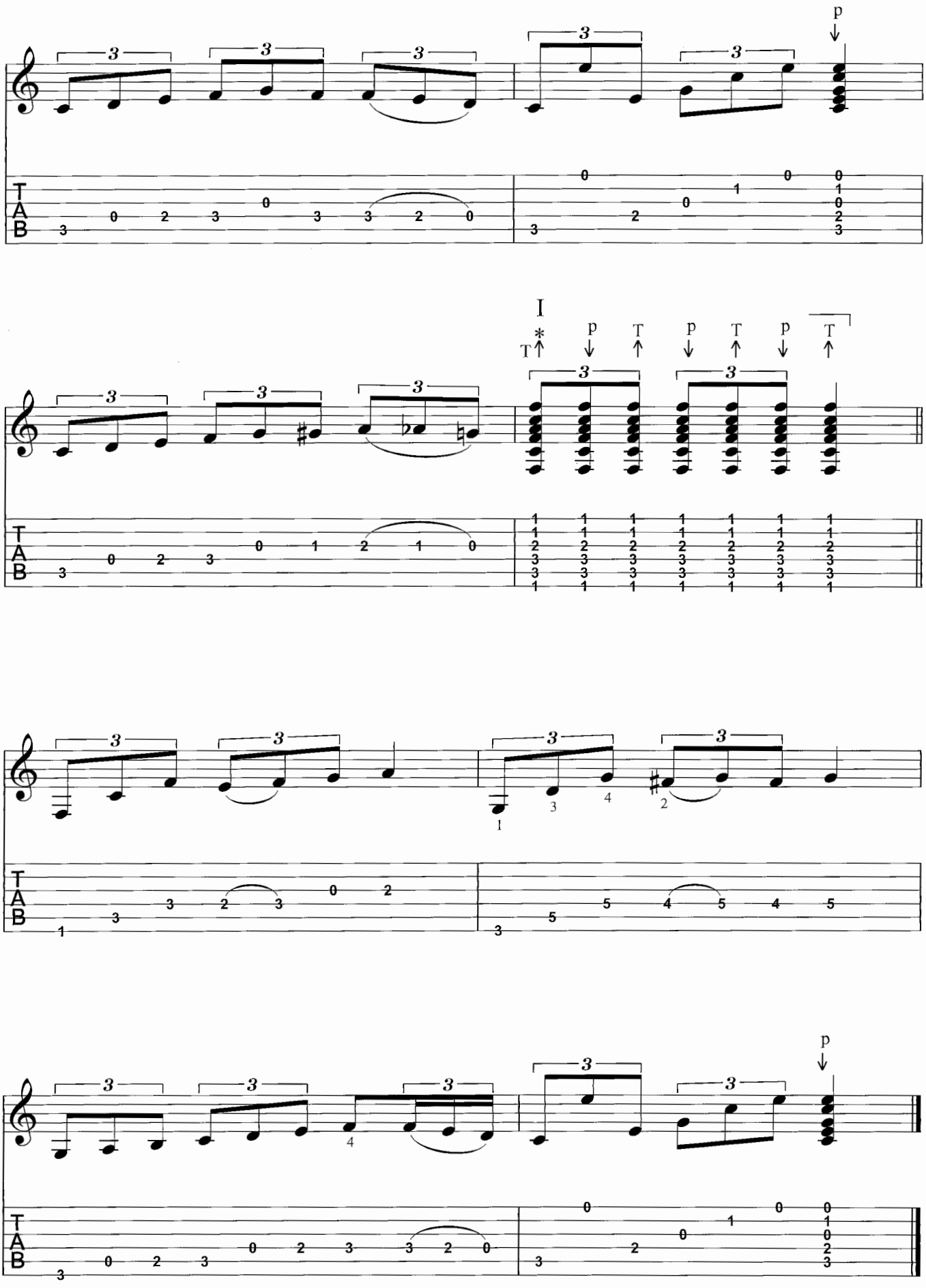
FALSETAS (C)

Oscar Herrero

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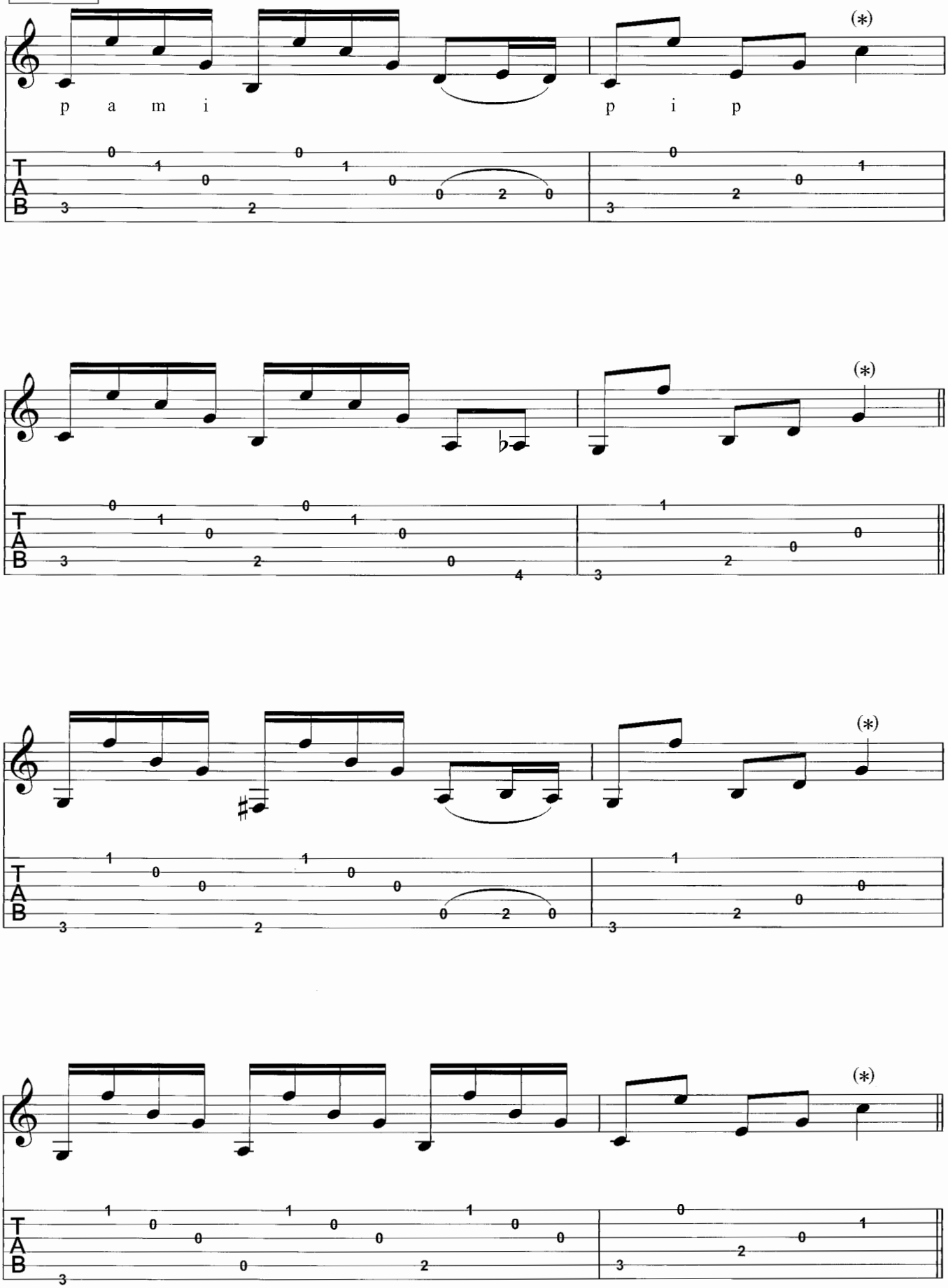
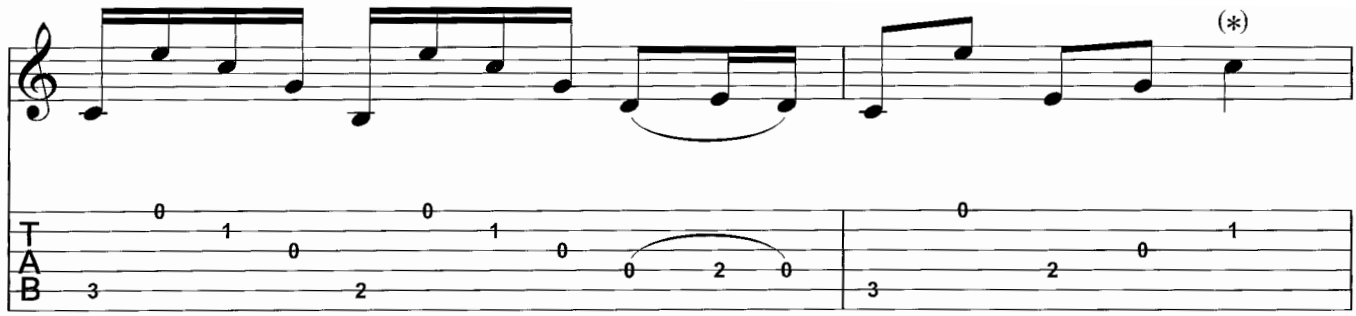
Falseta 2





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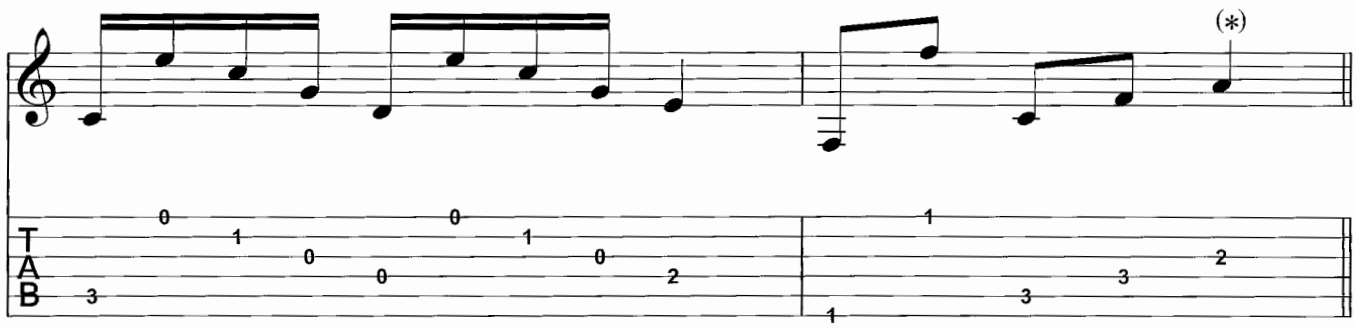

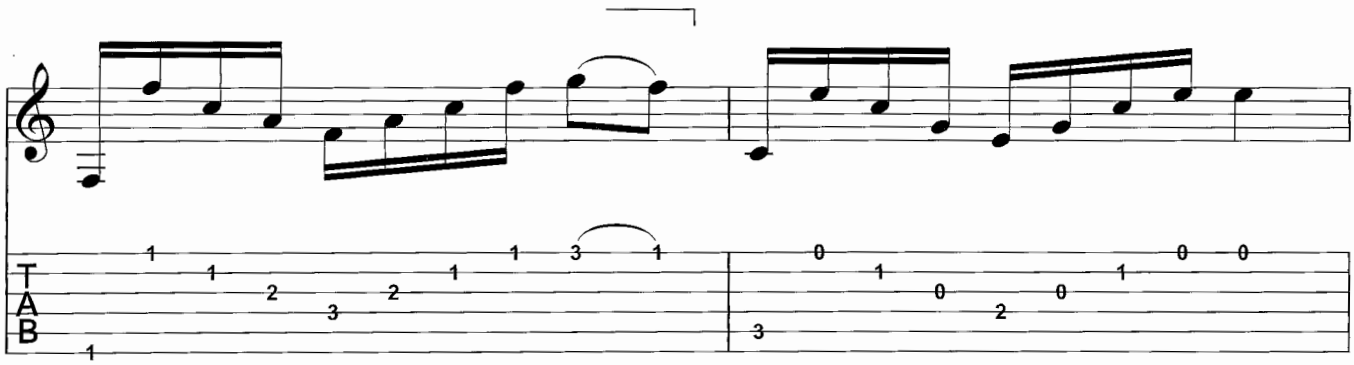

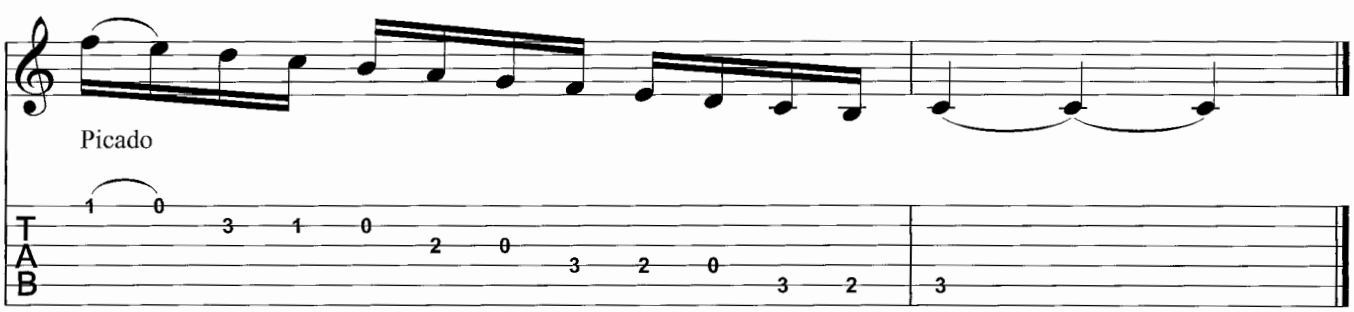

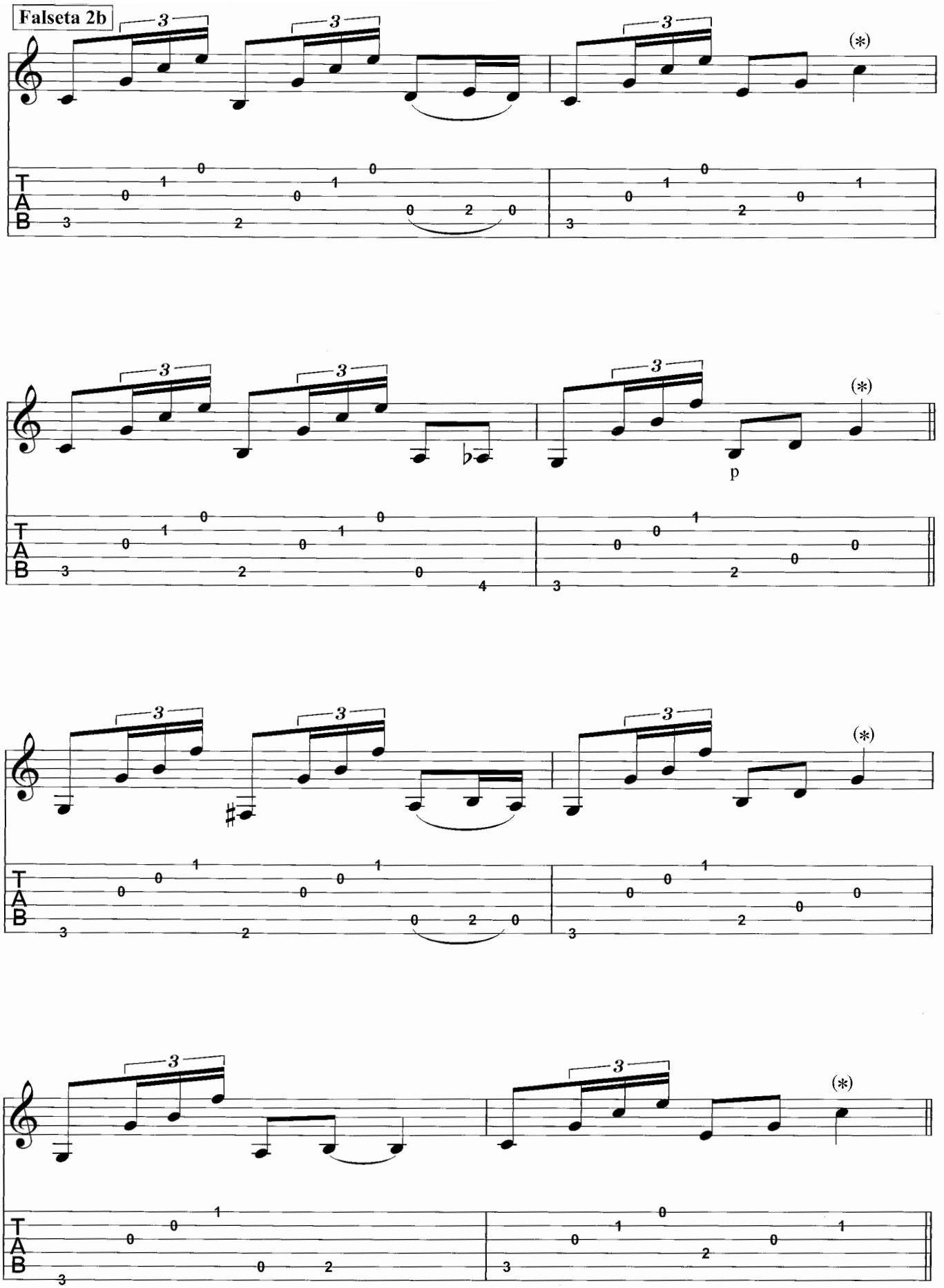
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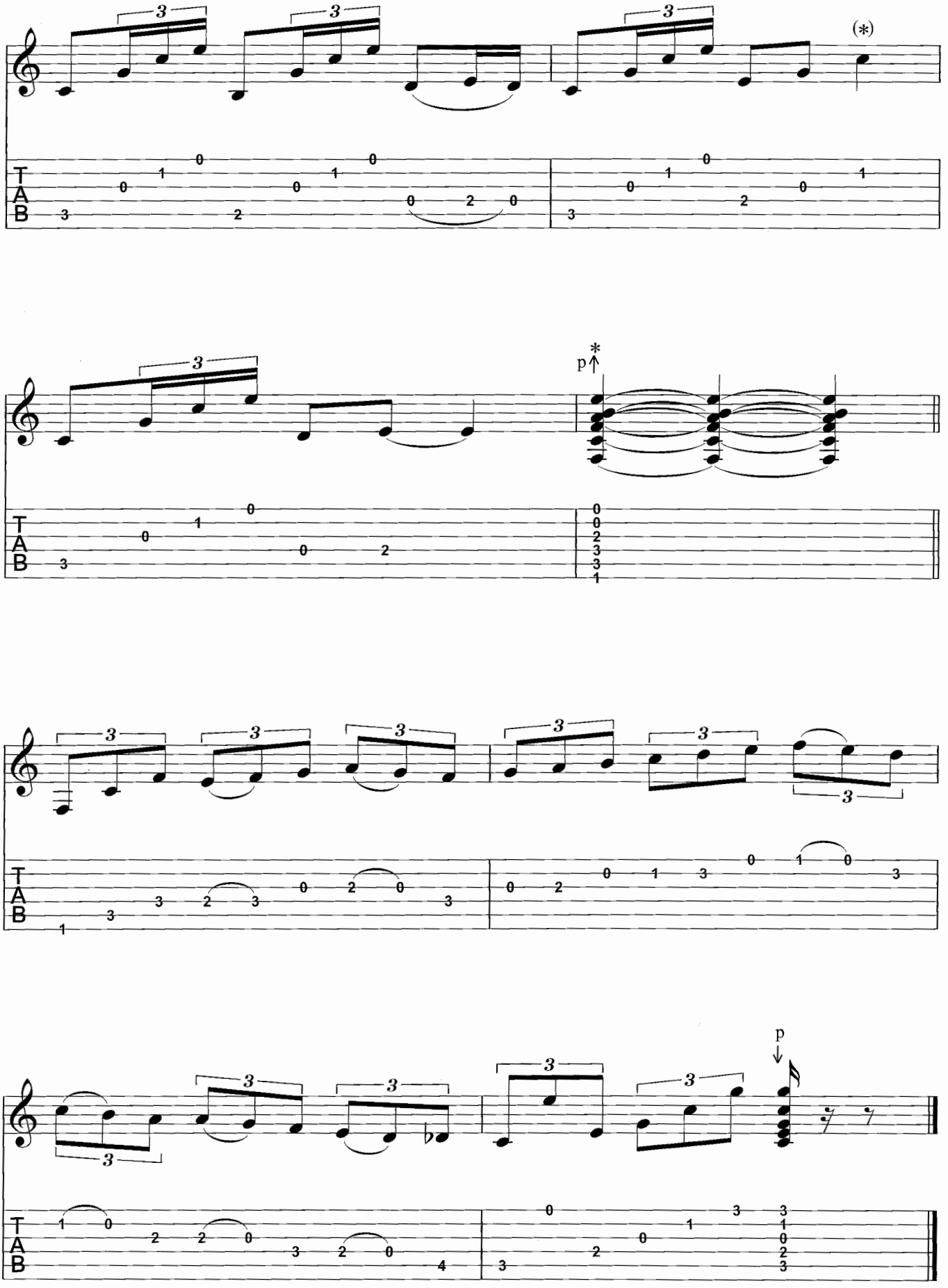
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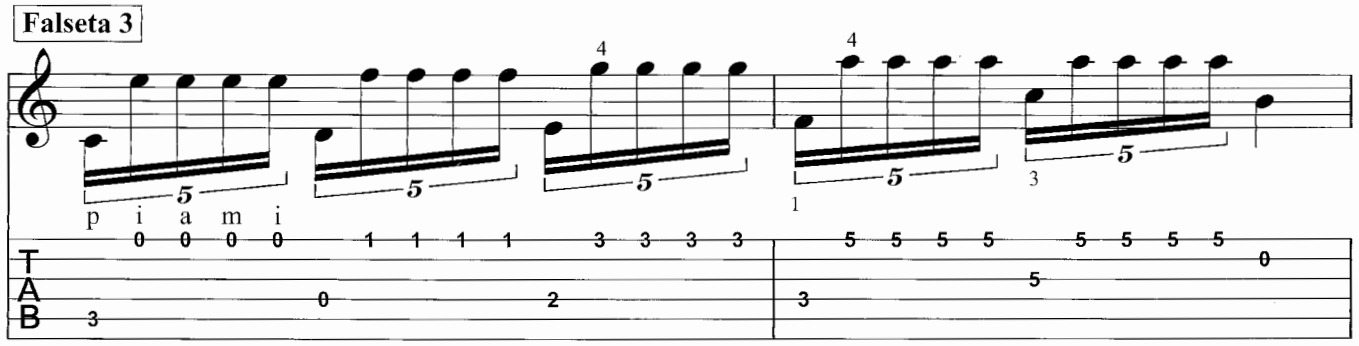
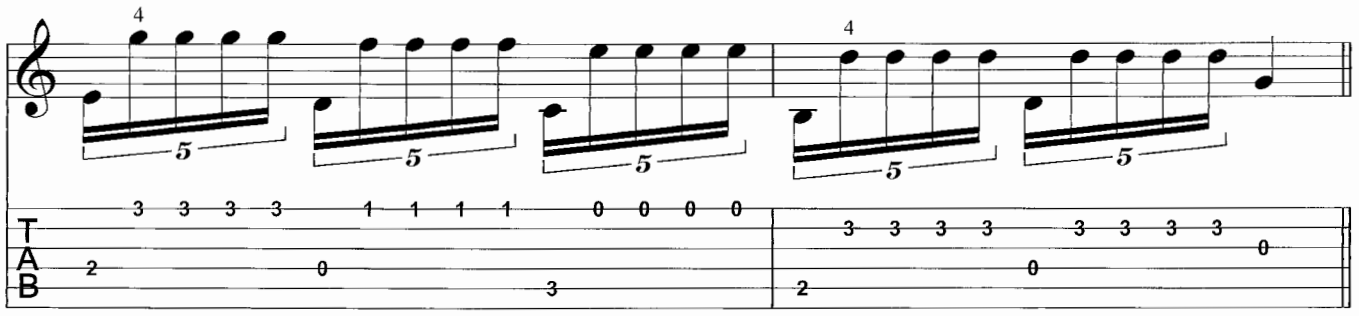
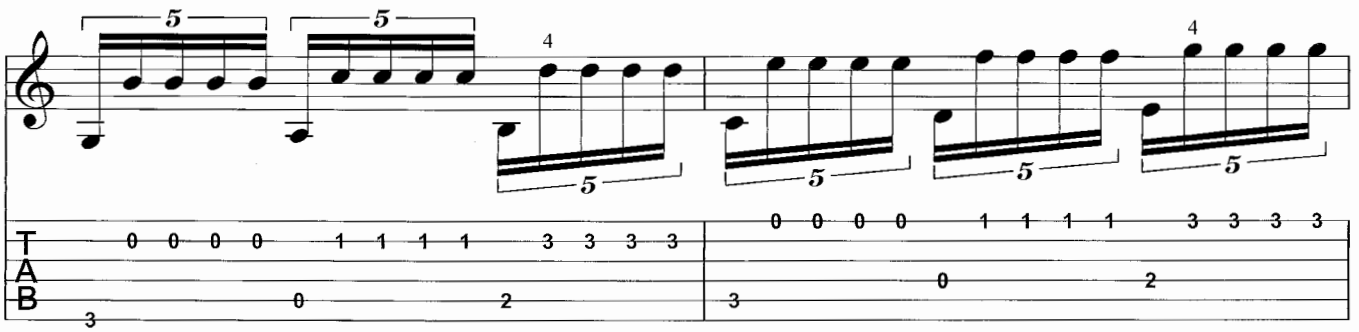
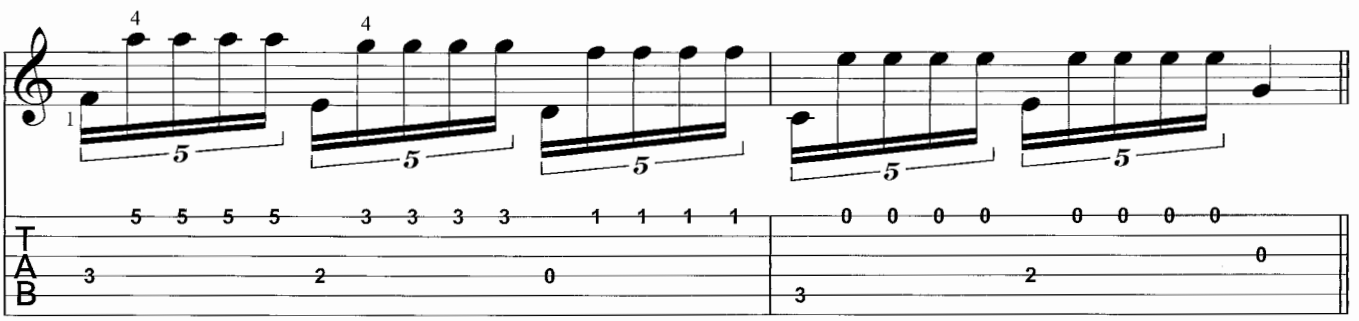
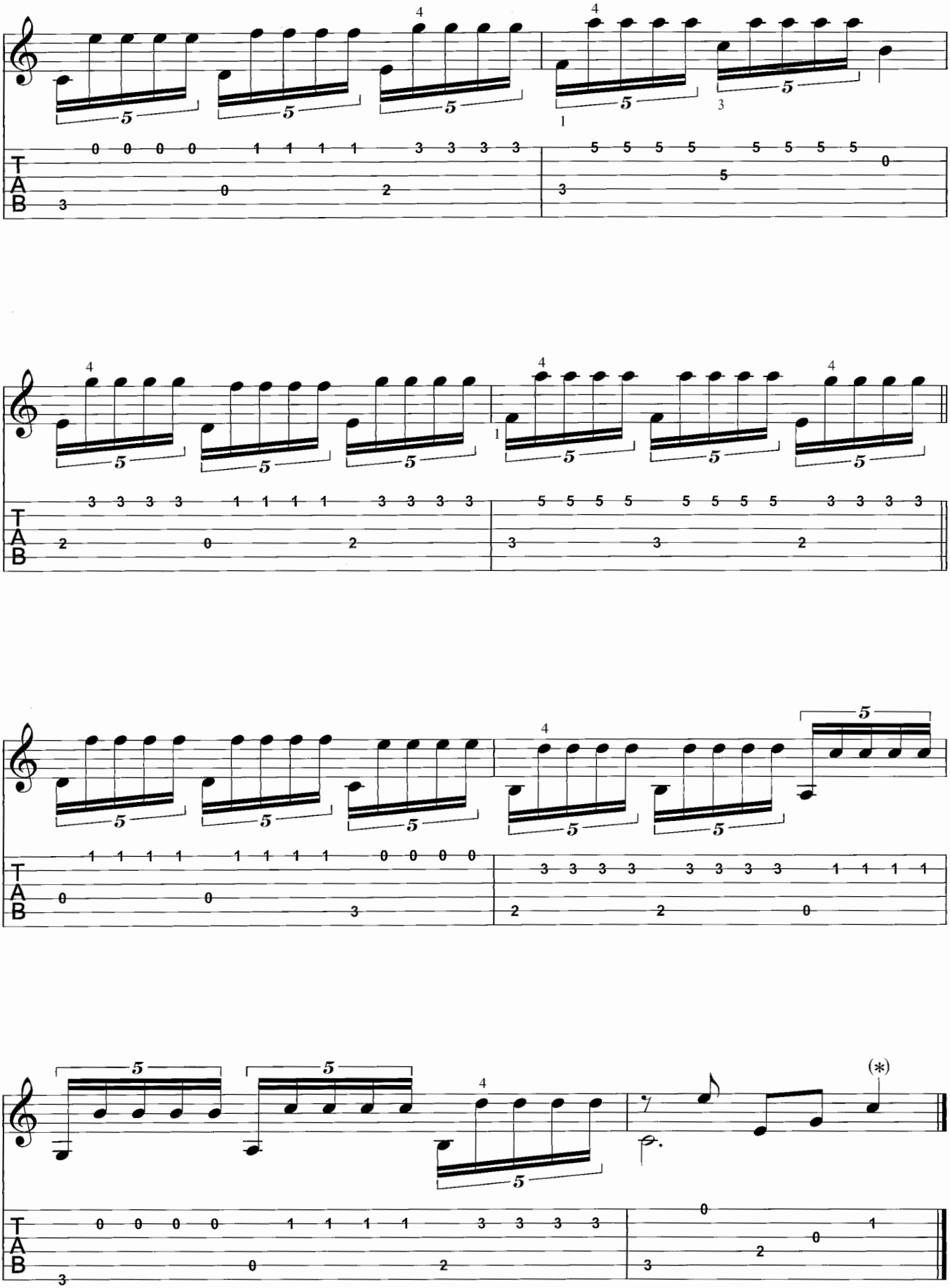
Falseta 3

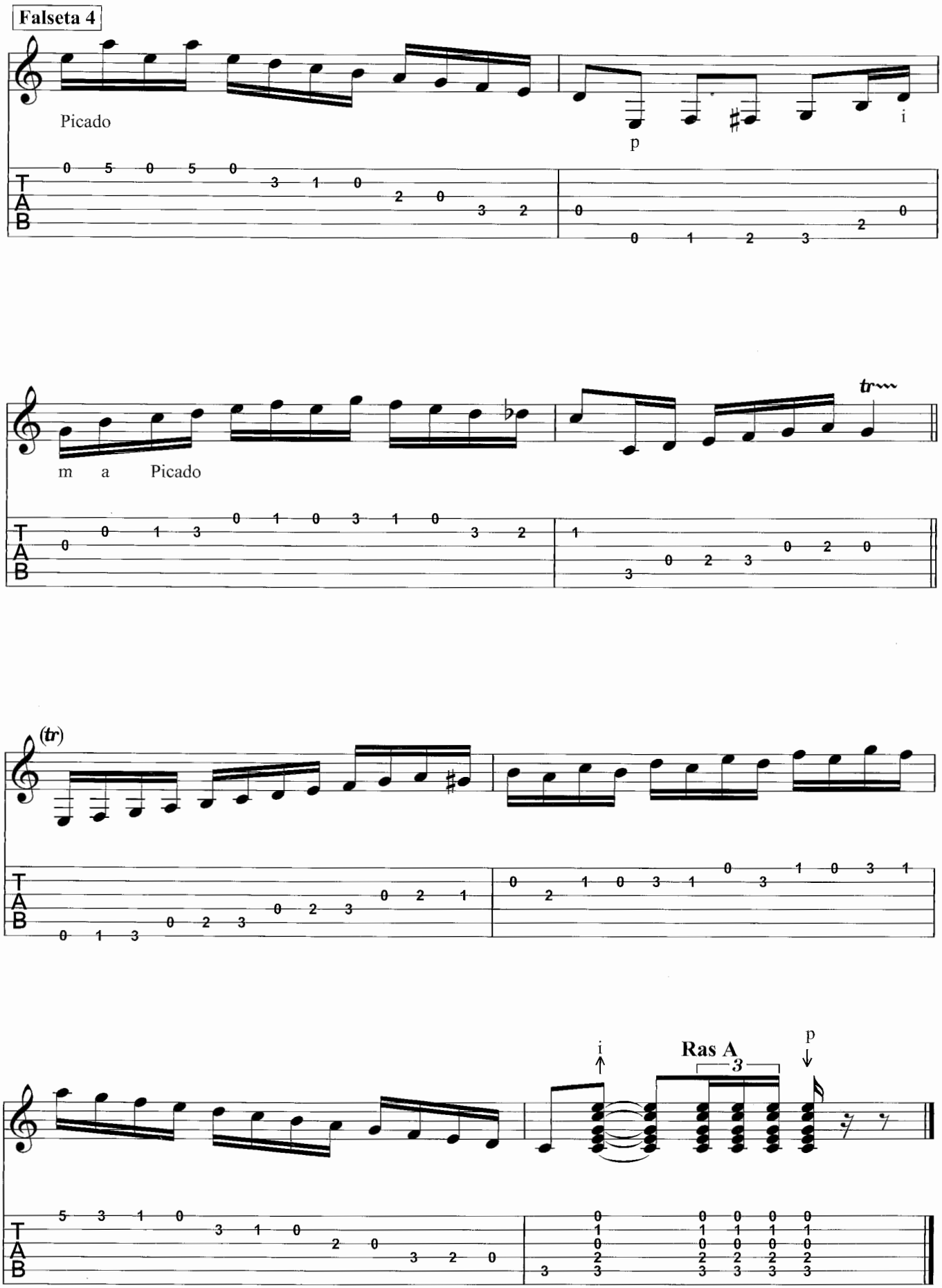











Falseta 4
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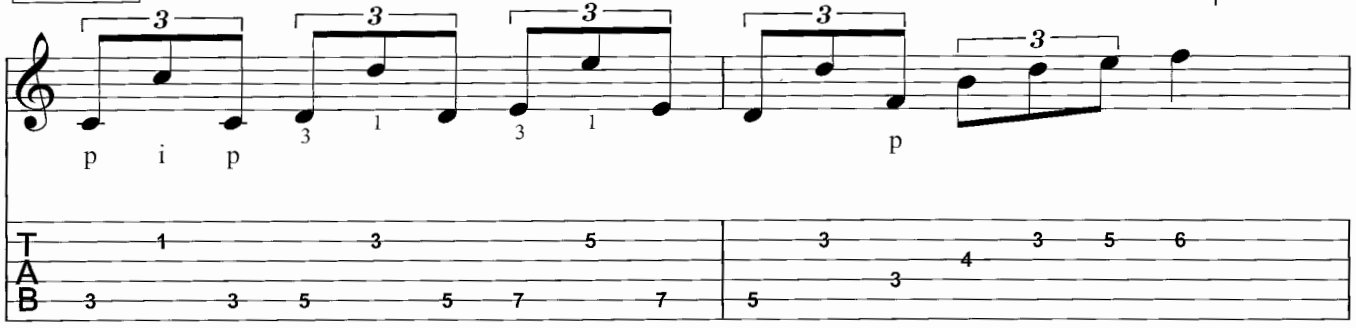
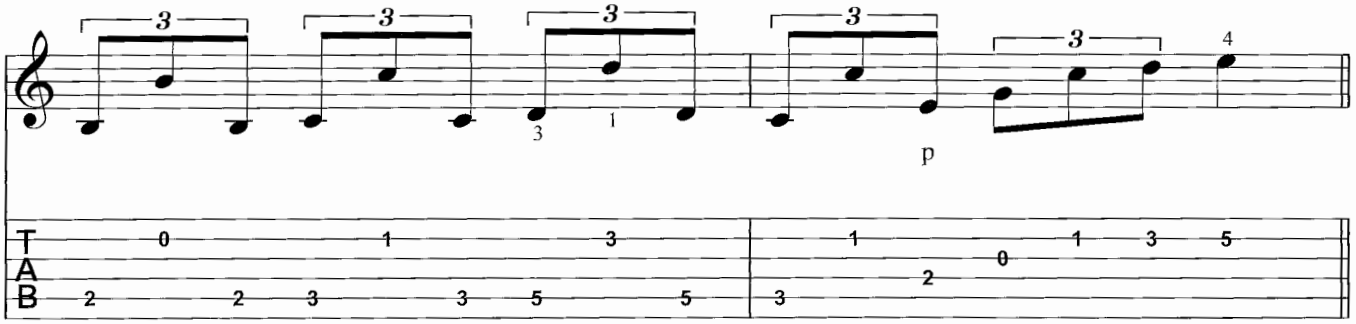
Falseta 5

III





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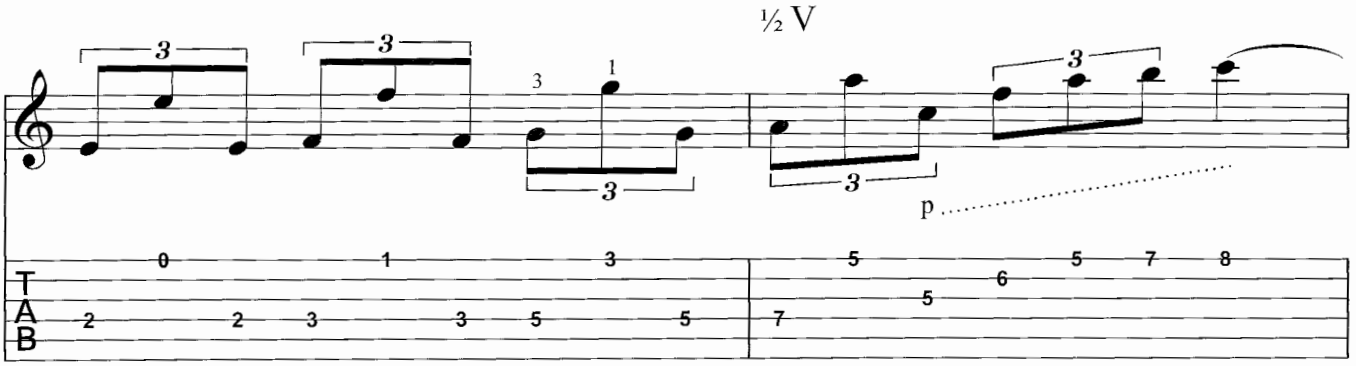

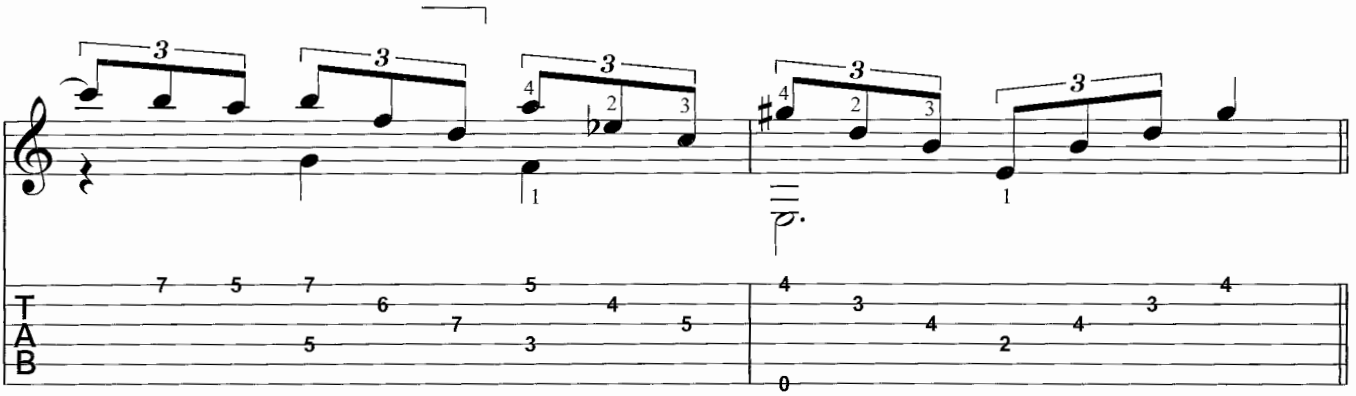

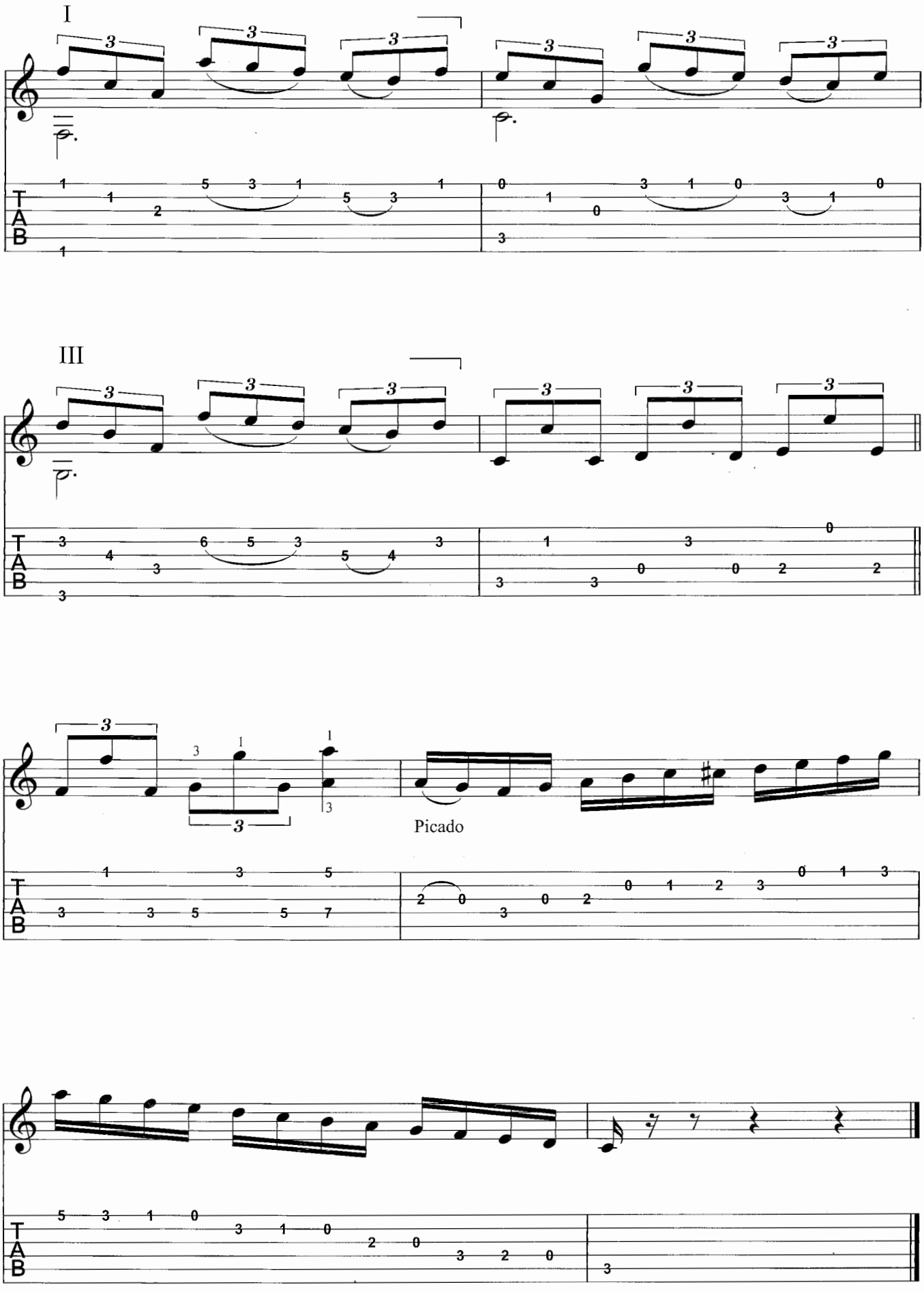
I
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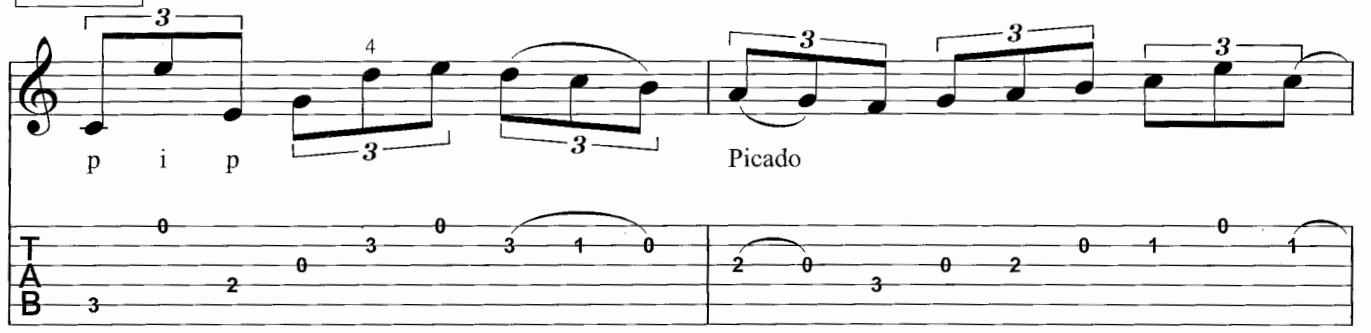
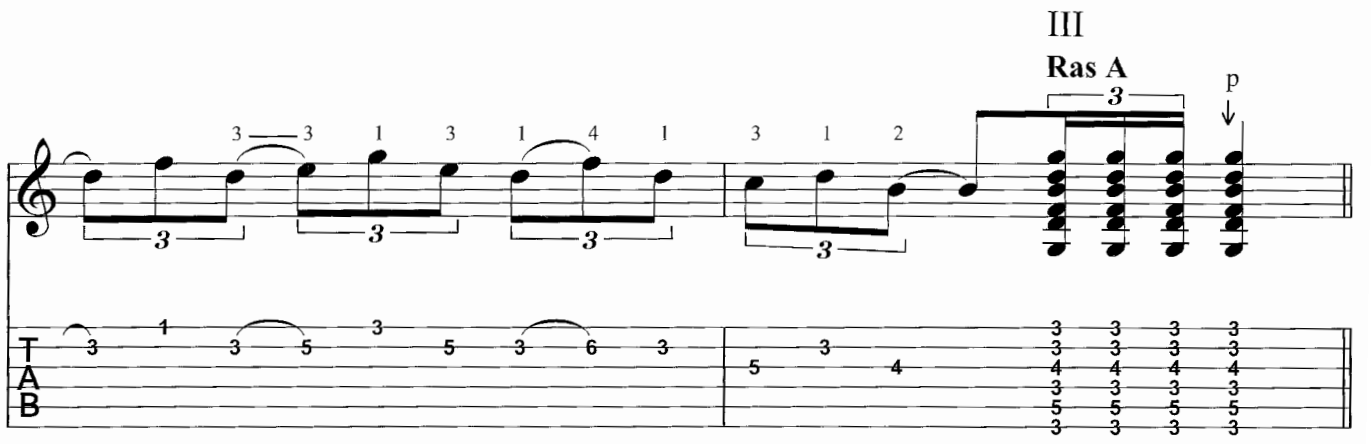
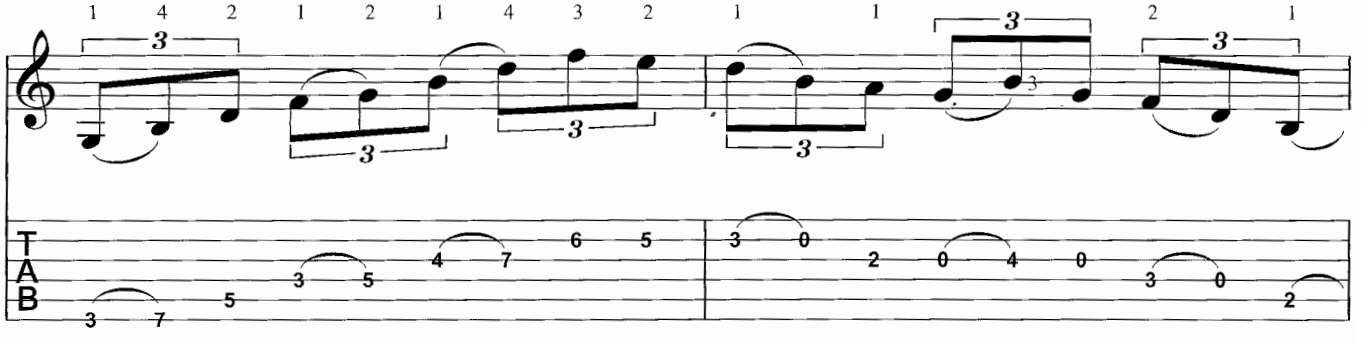
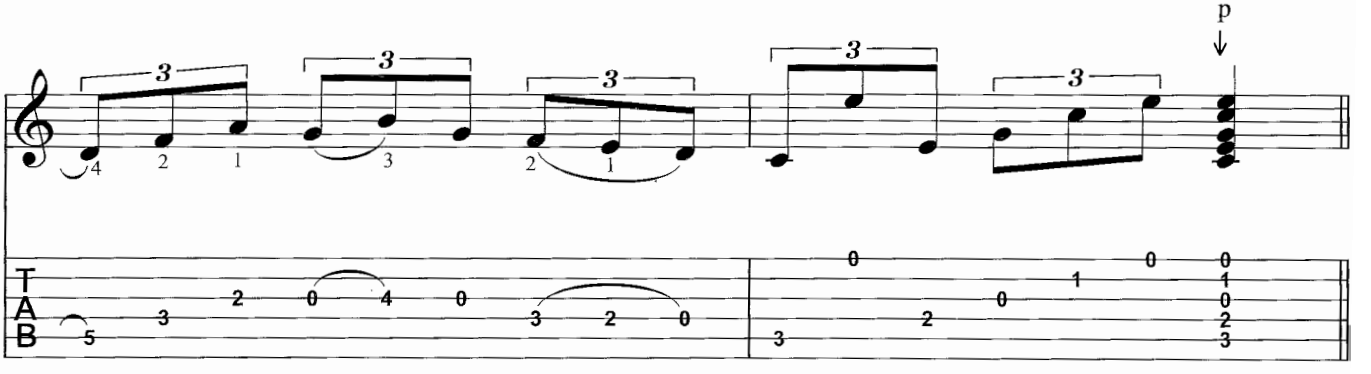
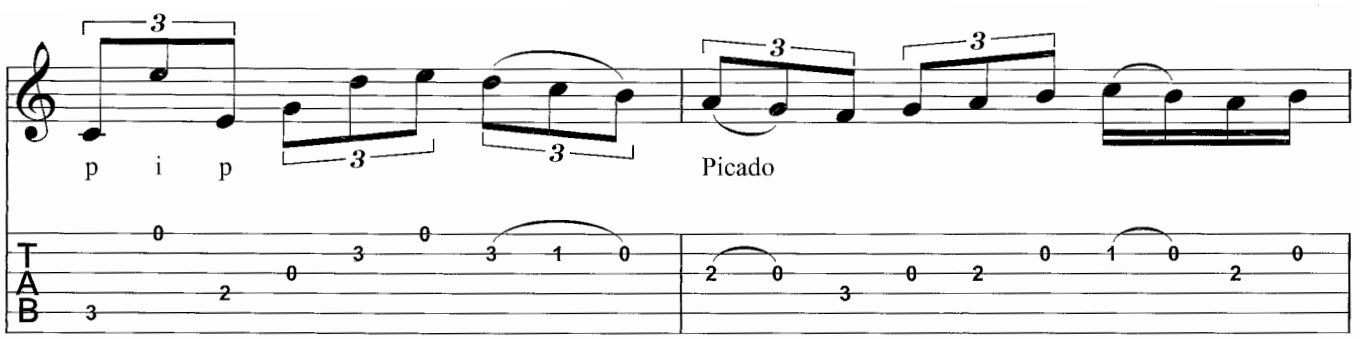
Falseta 6











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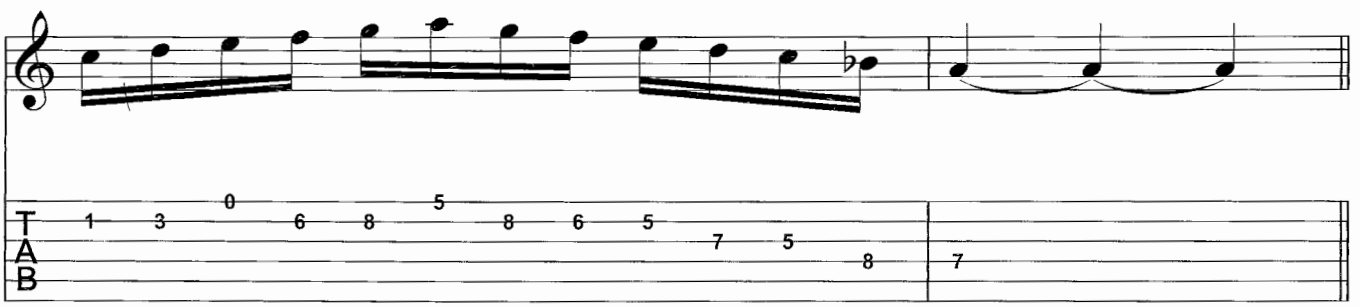
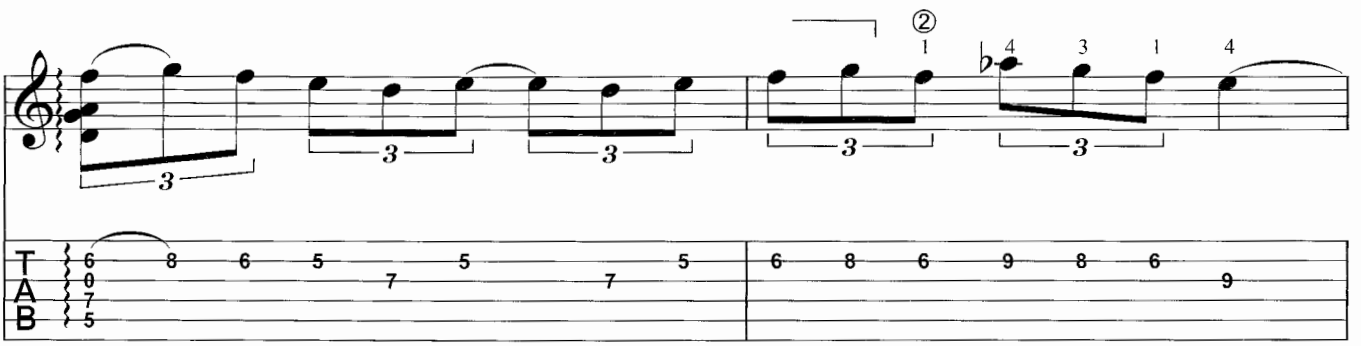
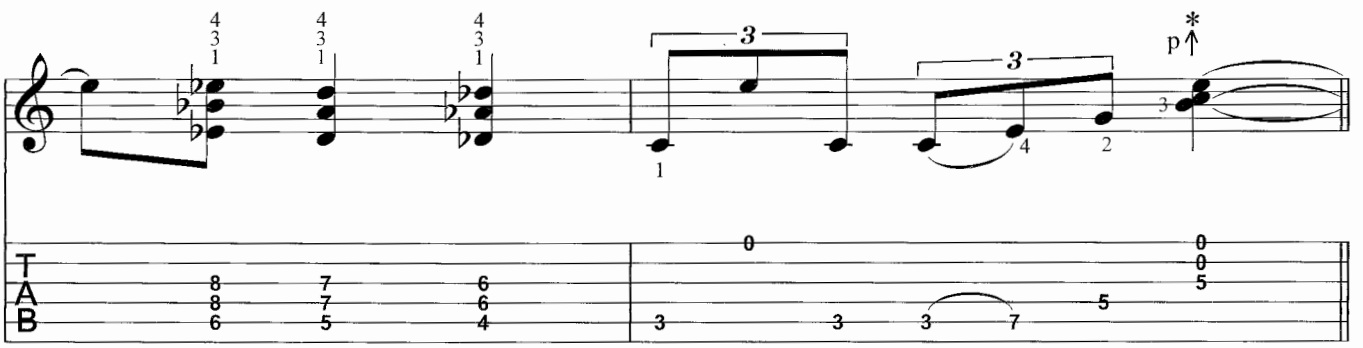
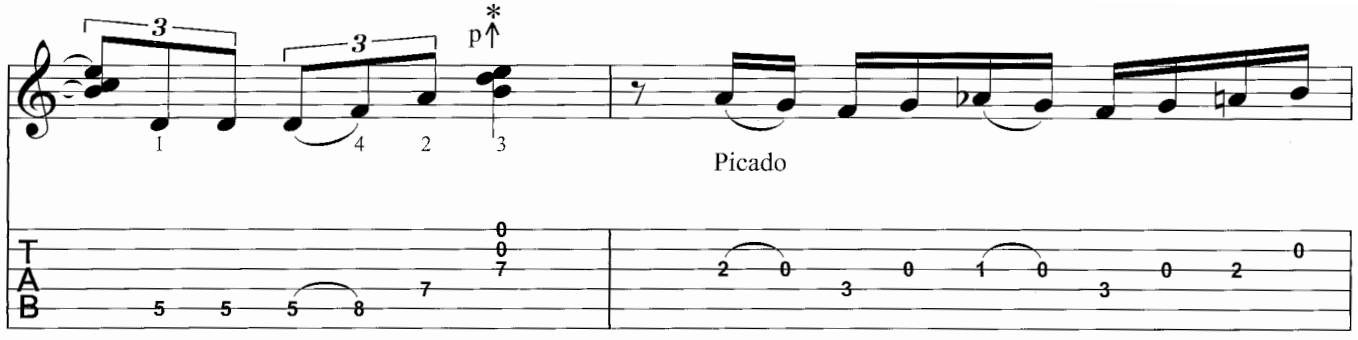
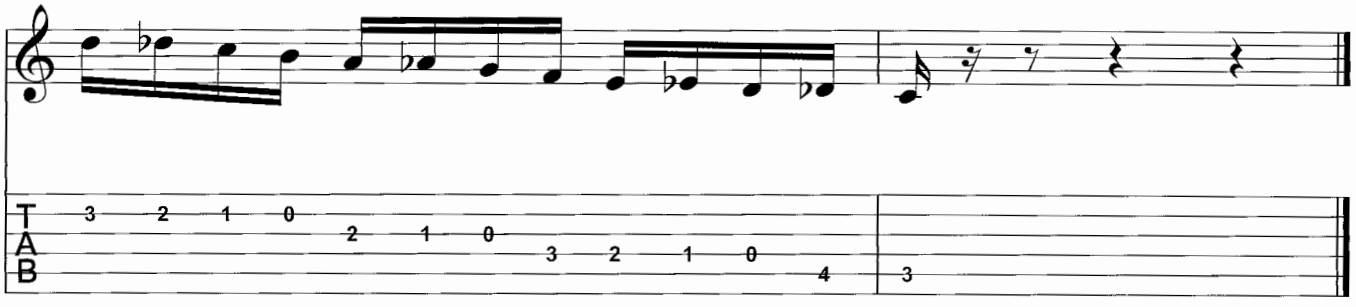
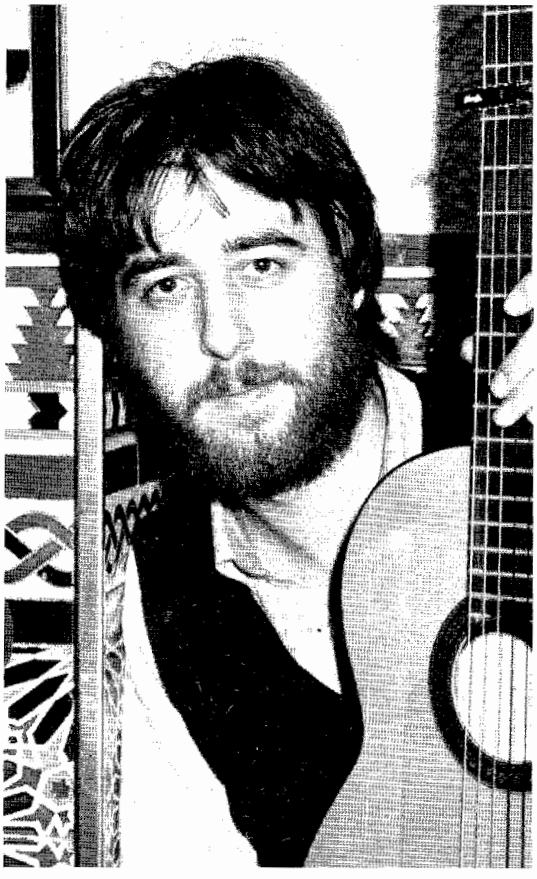








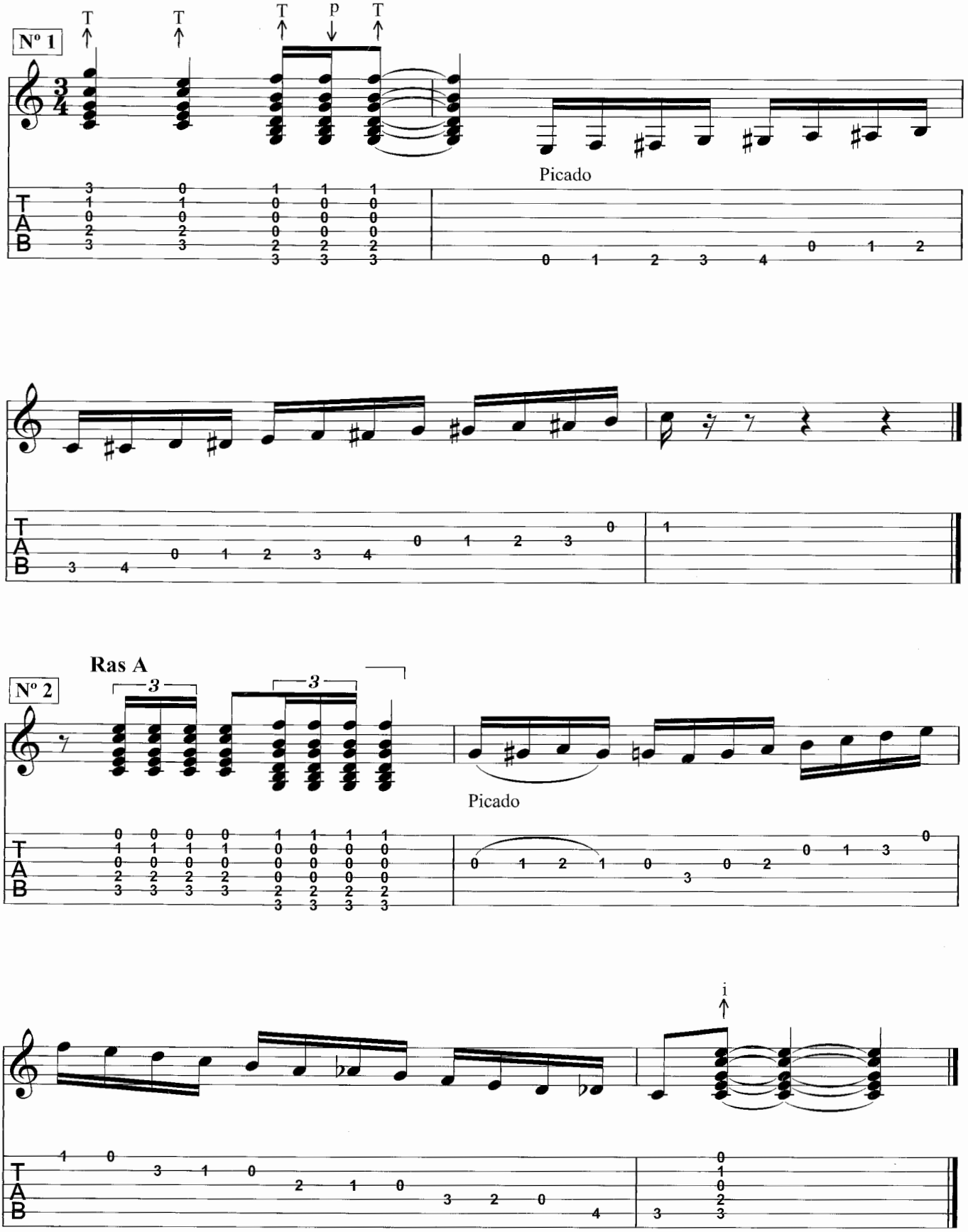


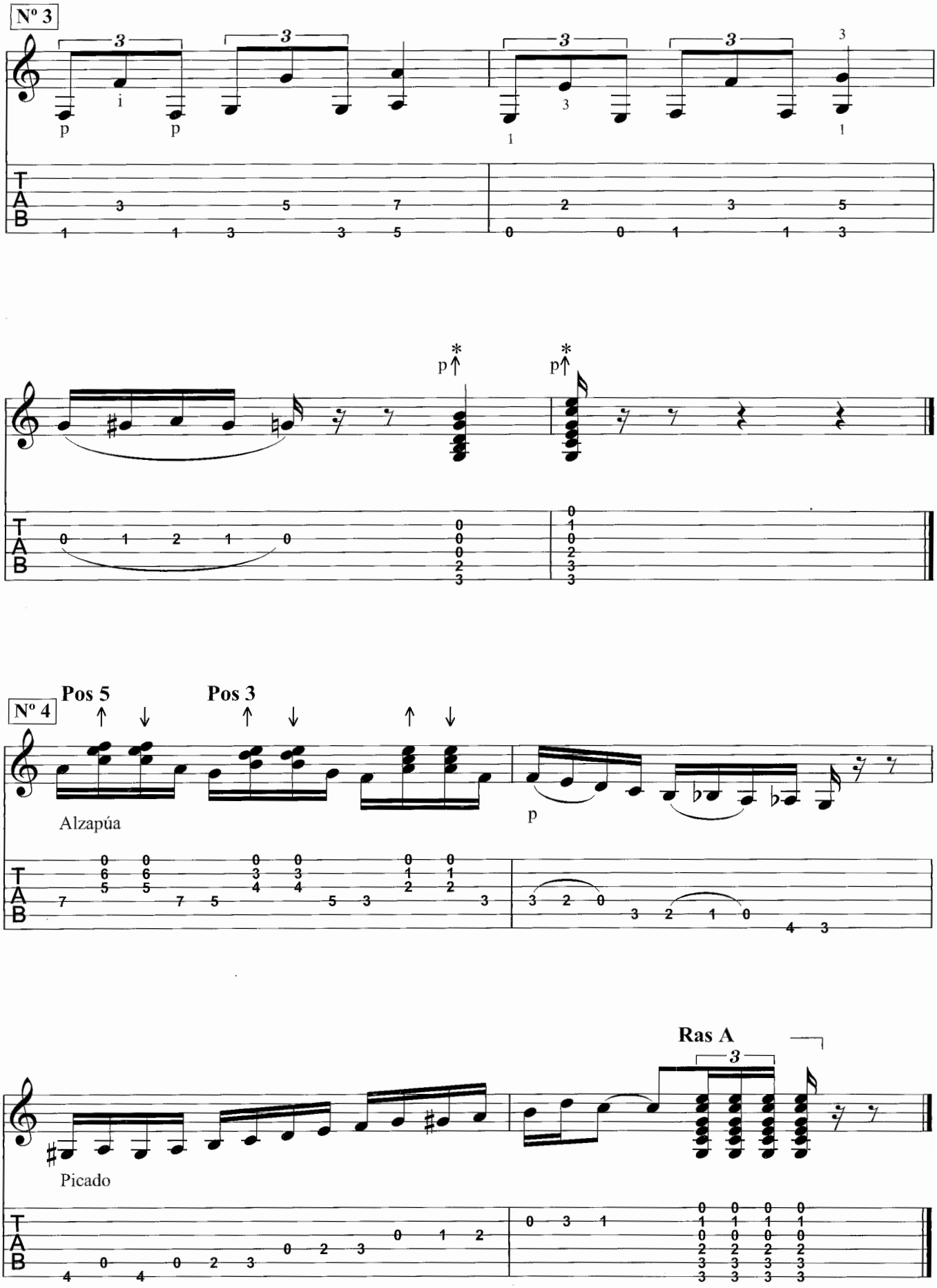


Oscar Herrero, 1983 Foto: Ricardo Márquez

REMATES (C)

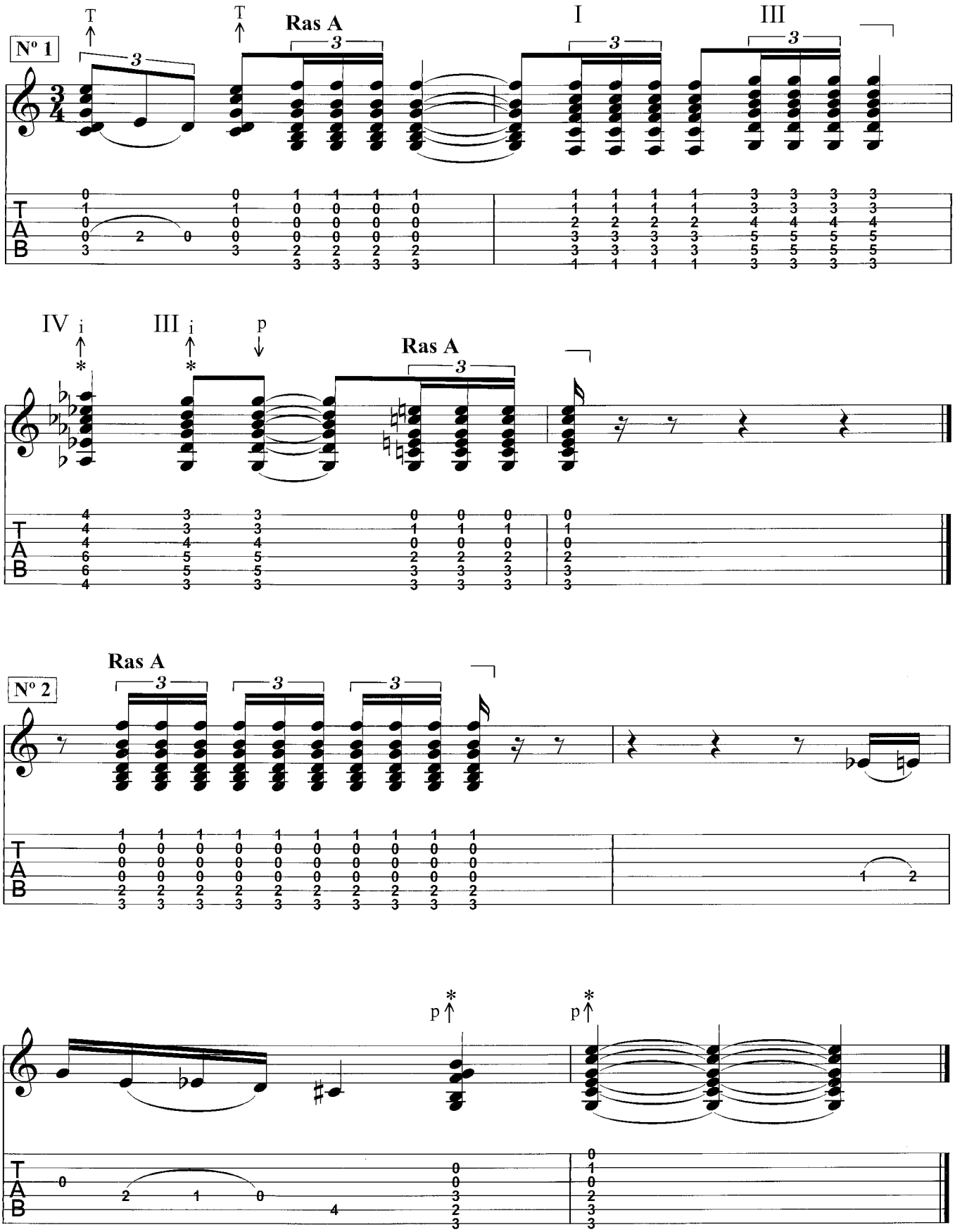
Oscar Herrero

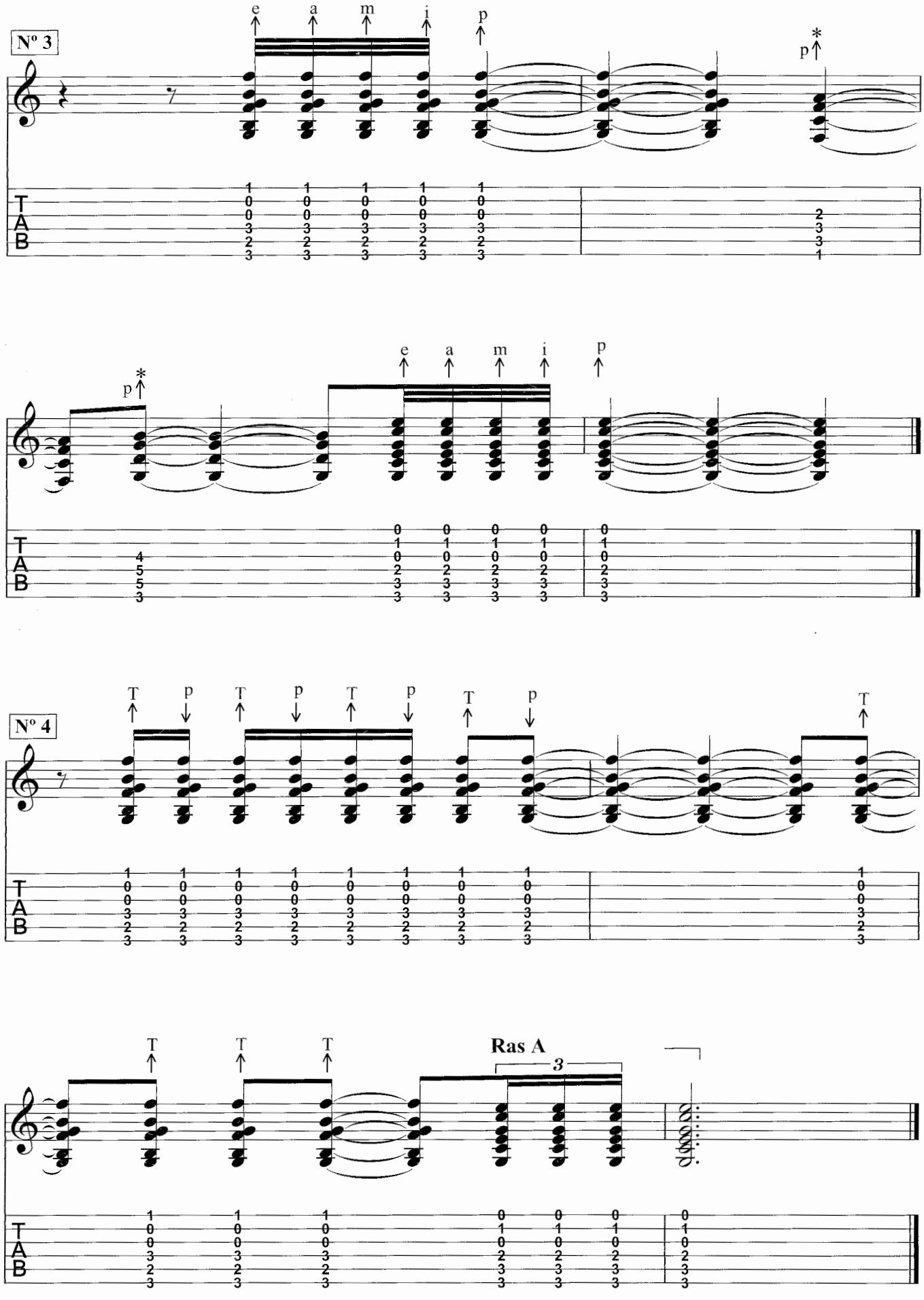



Nº 3
Nº 4
Pos 5
Pos 3
Alzapúa
Picado
Ras A

LLAMADAS (C)

Oscar Herrero

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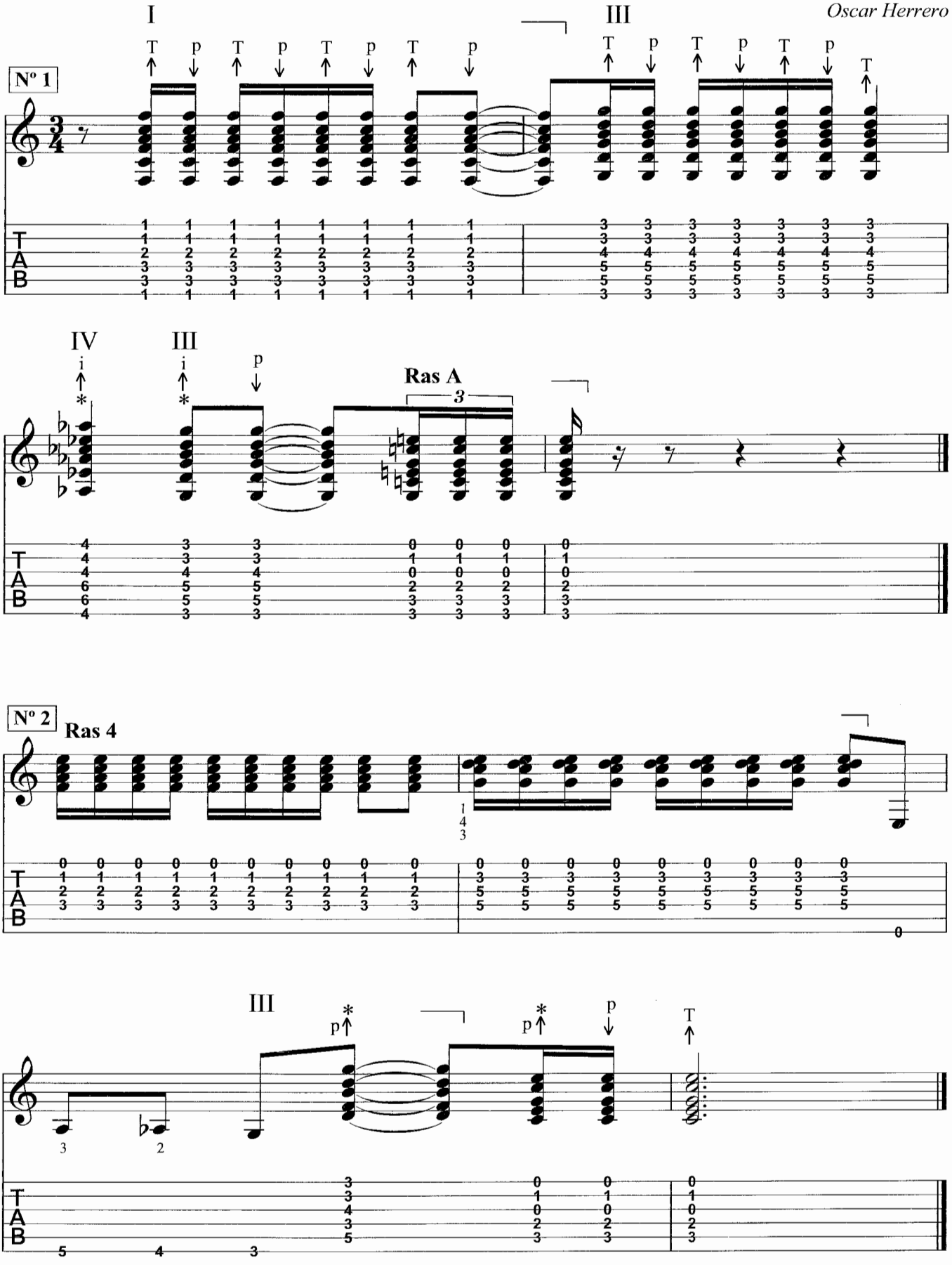
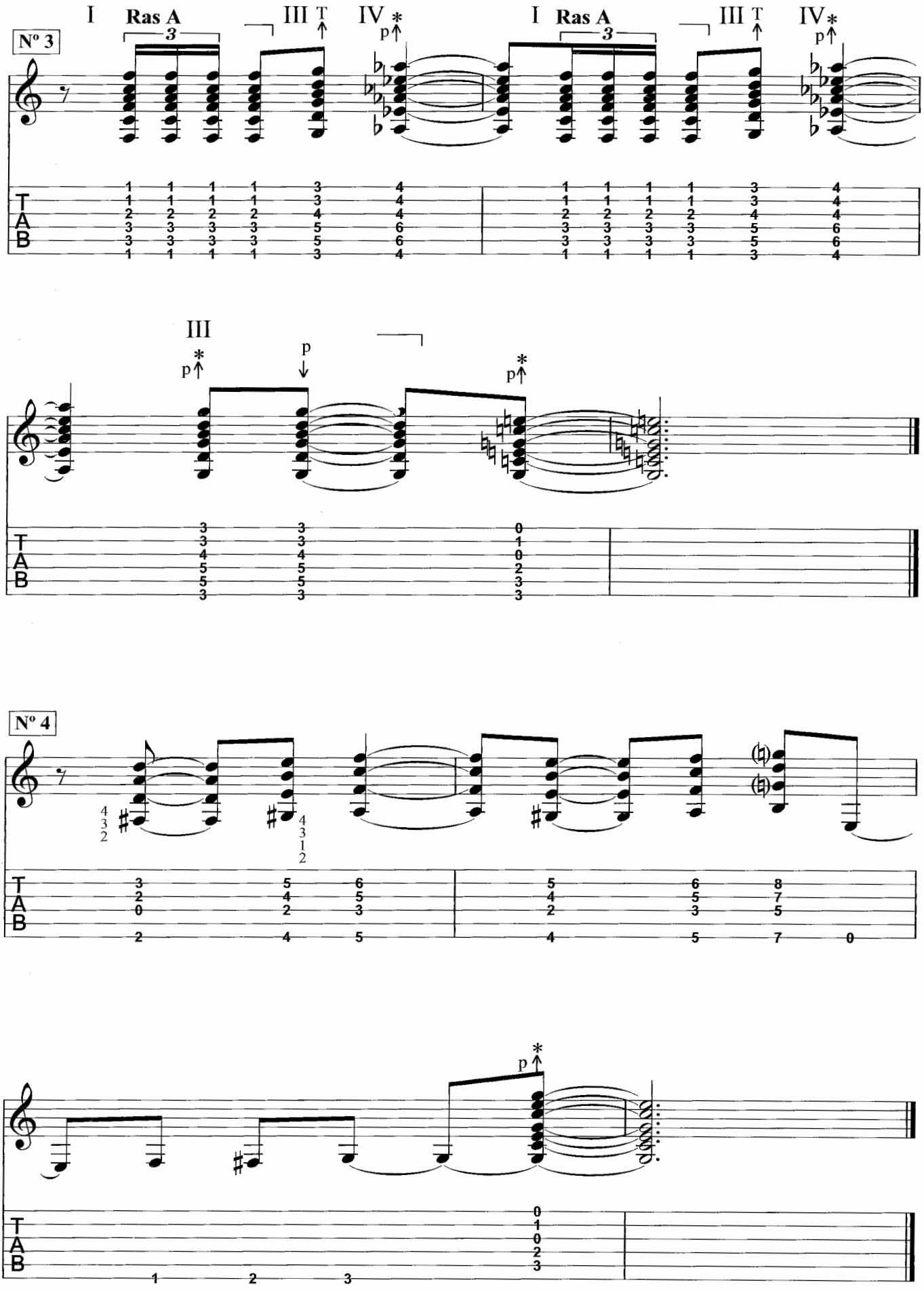
FINAL (C)

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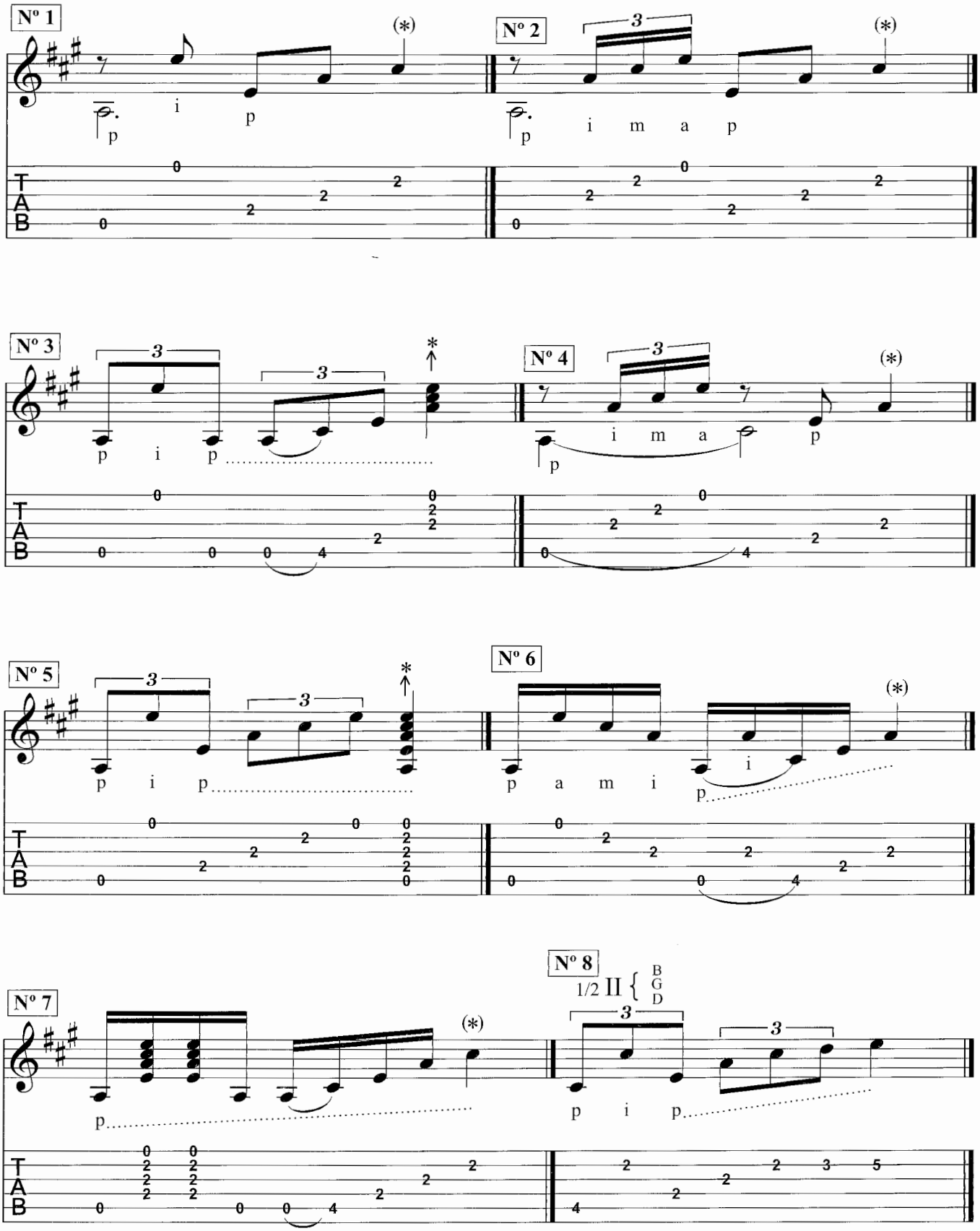
Nº 4

CIERRES (A)

Oscar Herrero



- A L E G R I A "A" -

ESTRUCTURAS RÍTMICAS / STRUCTURE RHYTHMIC

COMPASES RASGUEADOS A – E7 – A – E7 – A

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
A		E7	A			E7			A		

COMPASES RASGUEADOS A – E7 – A

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
A		E7							A		

COMPASES RASGUEADOS "INTRO"

COMPÁS 1

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
A									E7		

COMPÁS 2

		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
E7									A		

COMPÁS 3

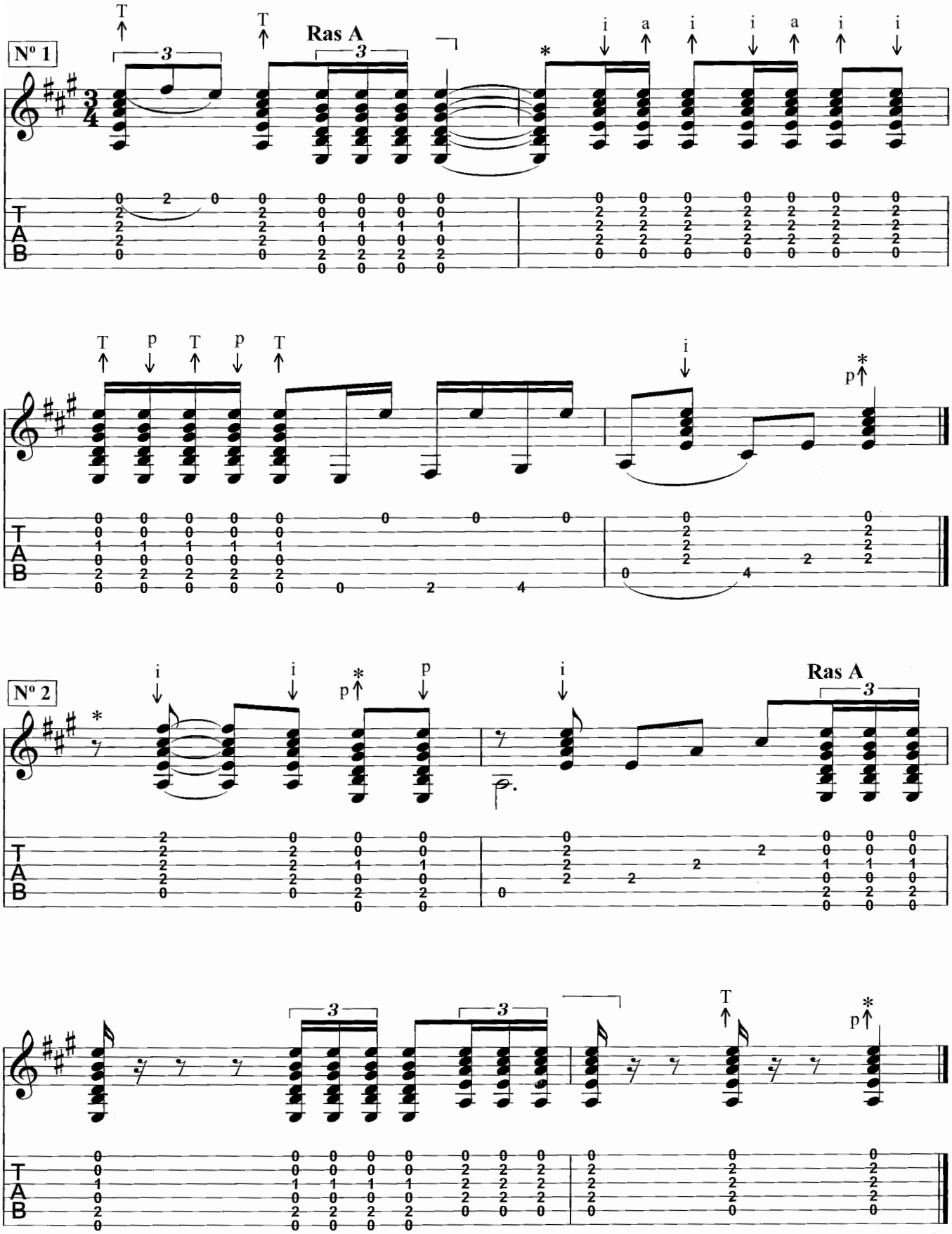
		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
A						(A7)			D		

COMPÁS 4 (SECUENCIA "D-A-E7-A")

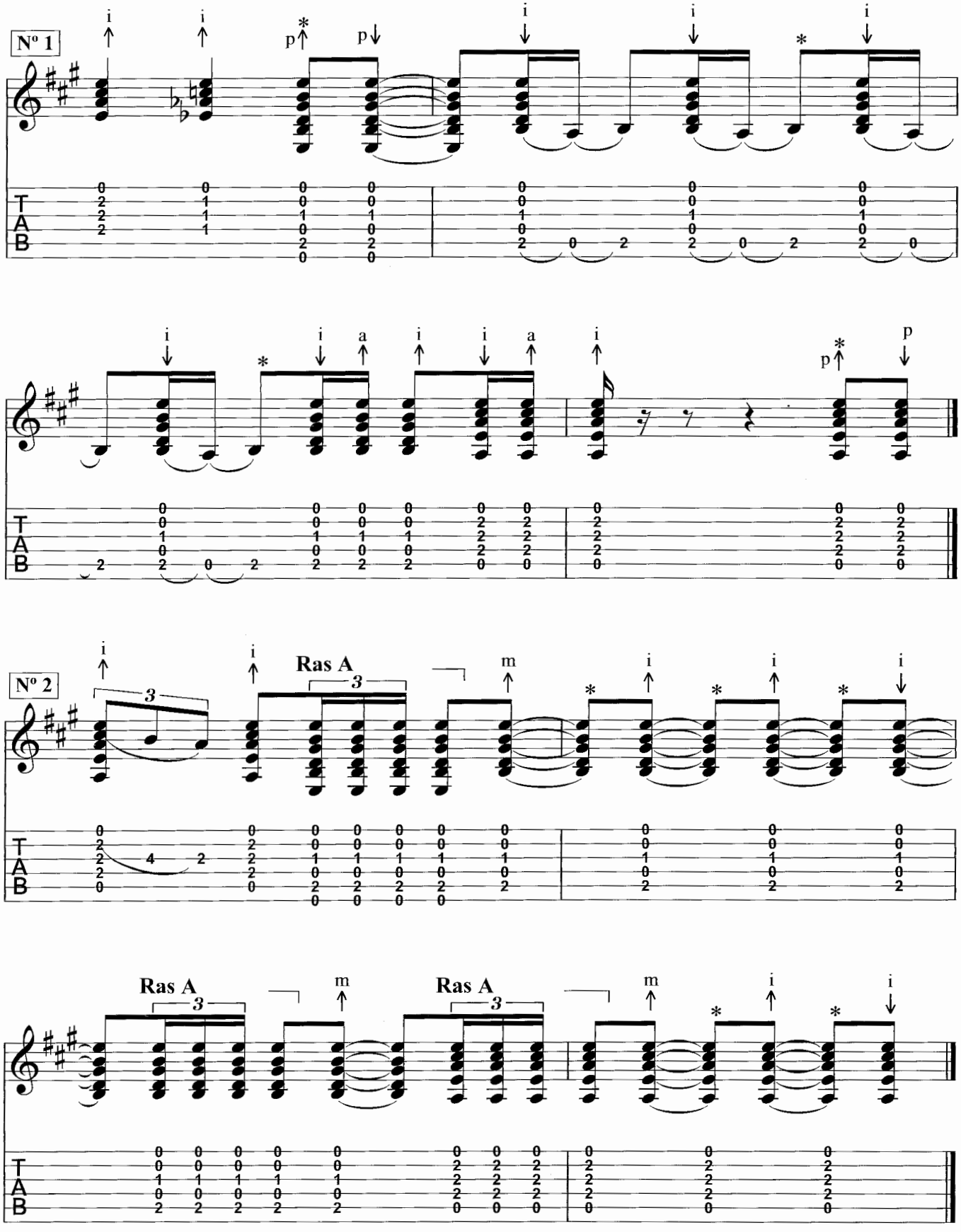
		>			>		>		>		>
1	2	3	4	5	6	7	8	9	10	11	12
D			A			E7			A		

COMPASES RASGUEADOS
(A-E7-A-E7-A)

Oscar Herrero

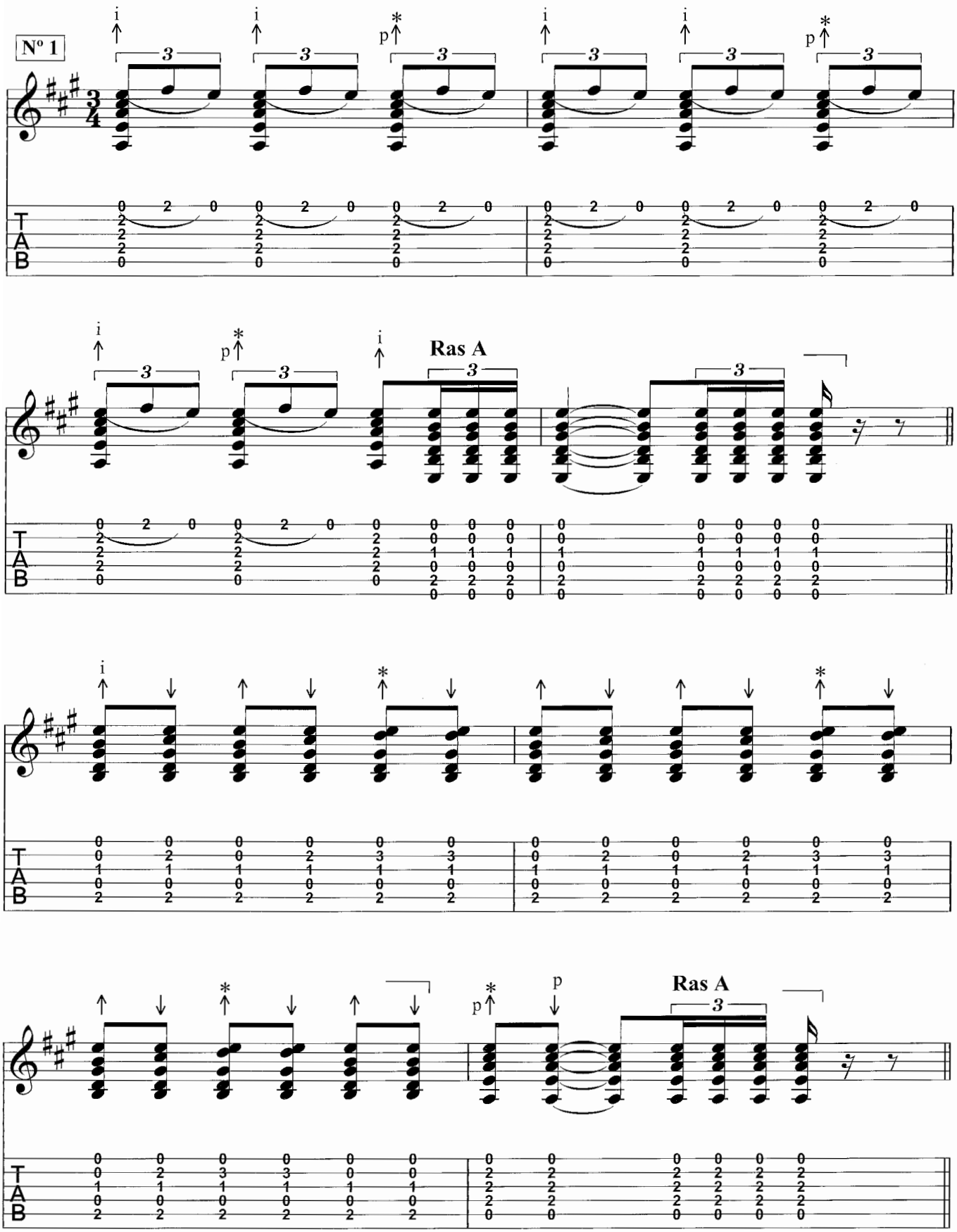


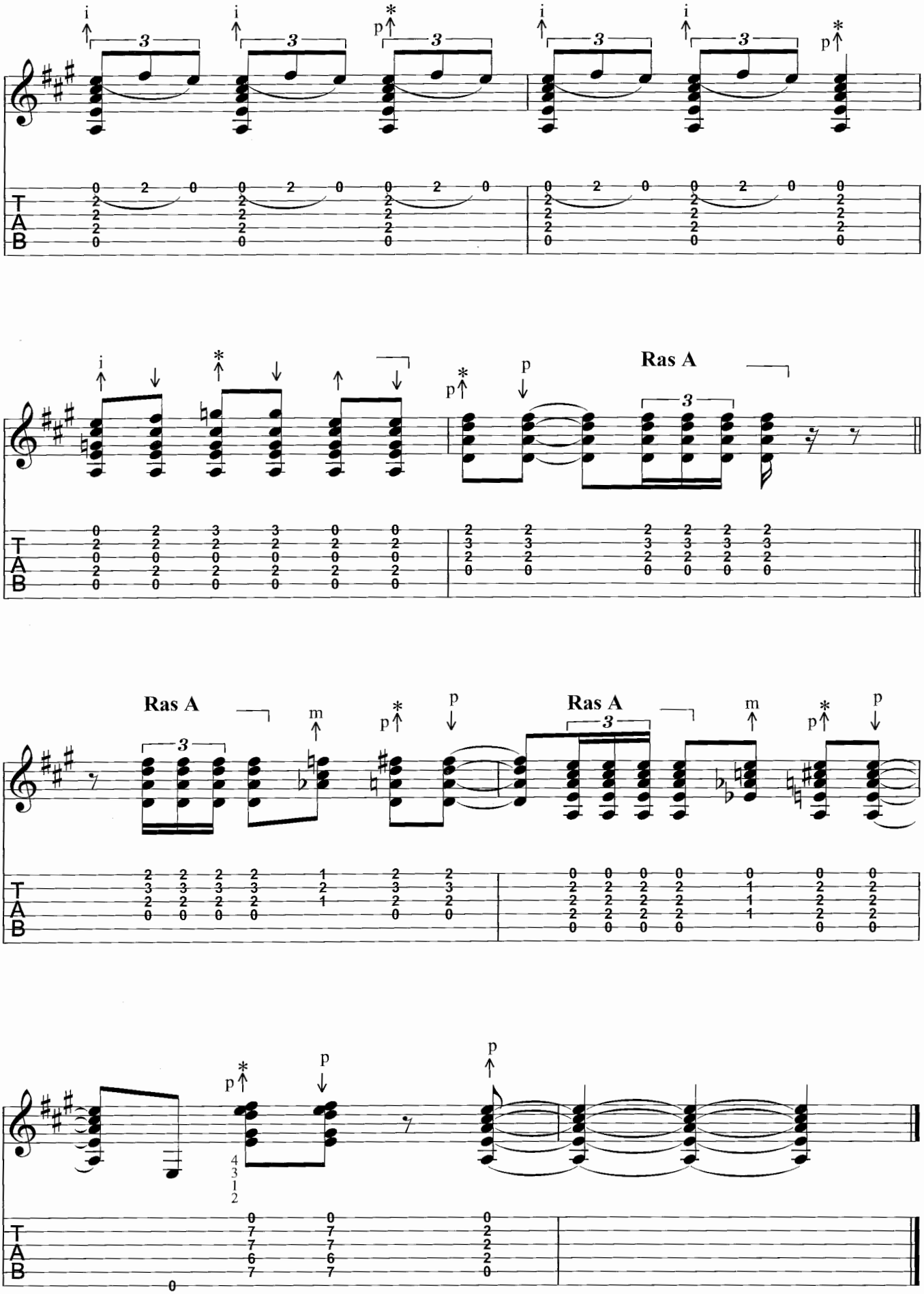
COMPASES RASGUEADOS
(A-E7-A)

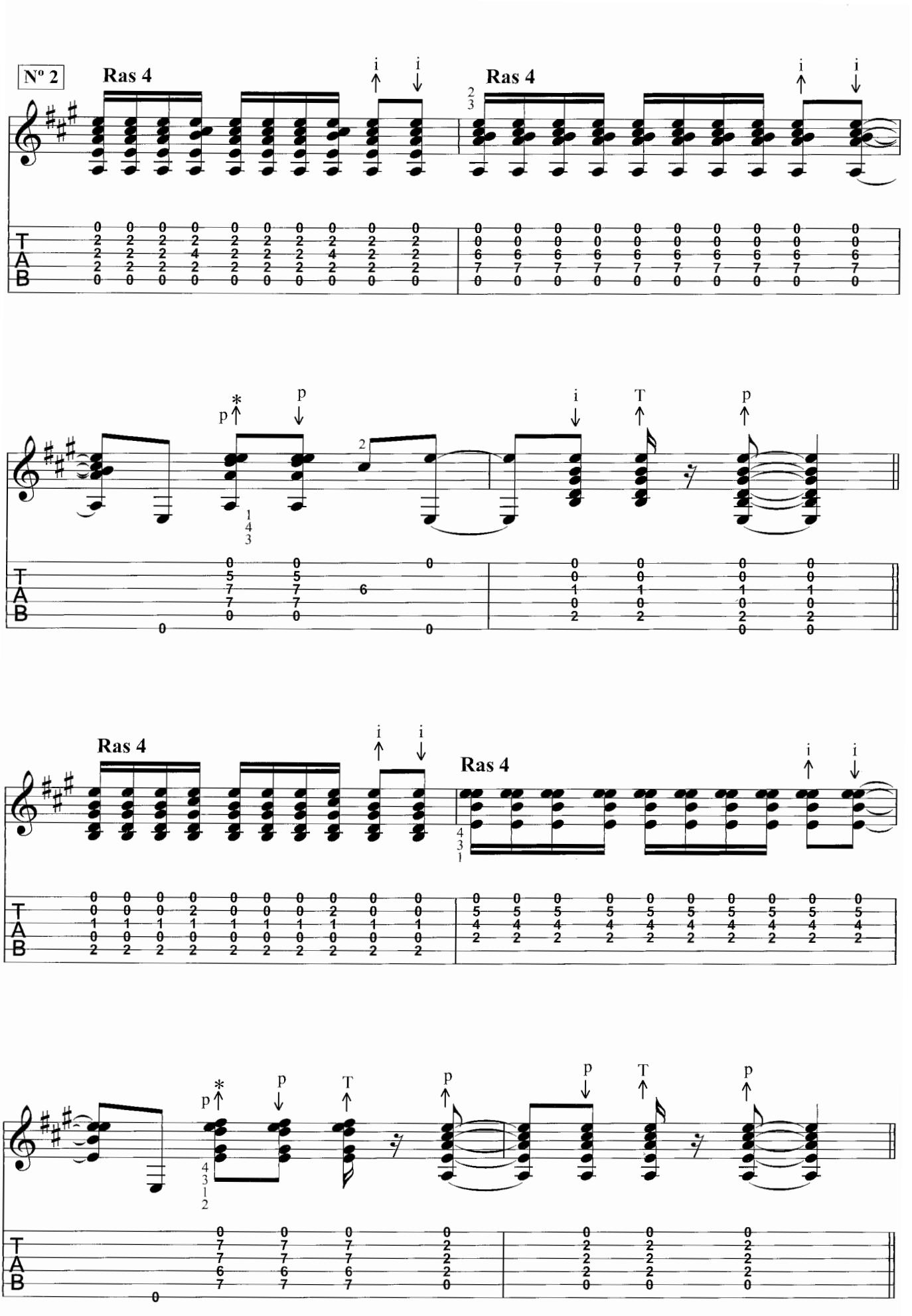


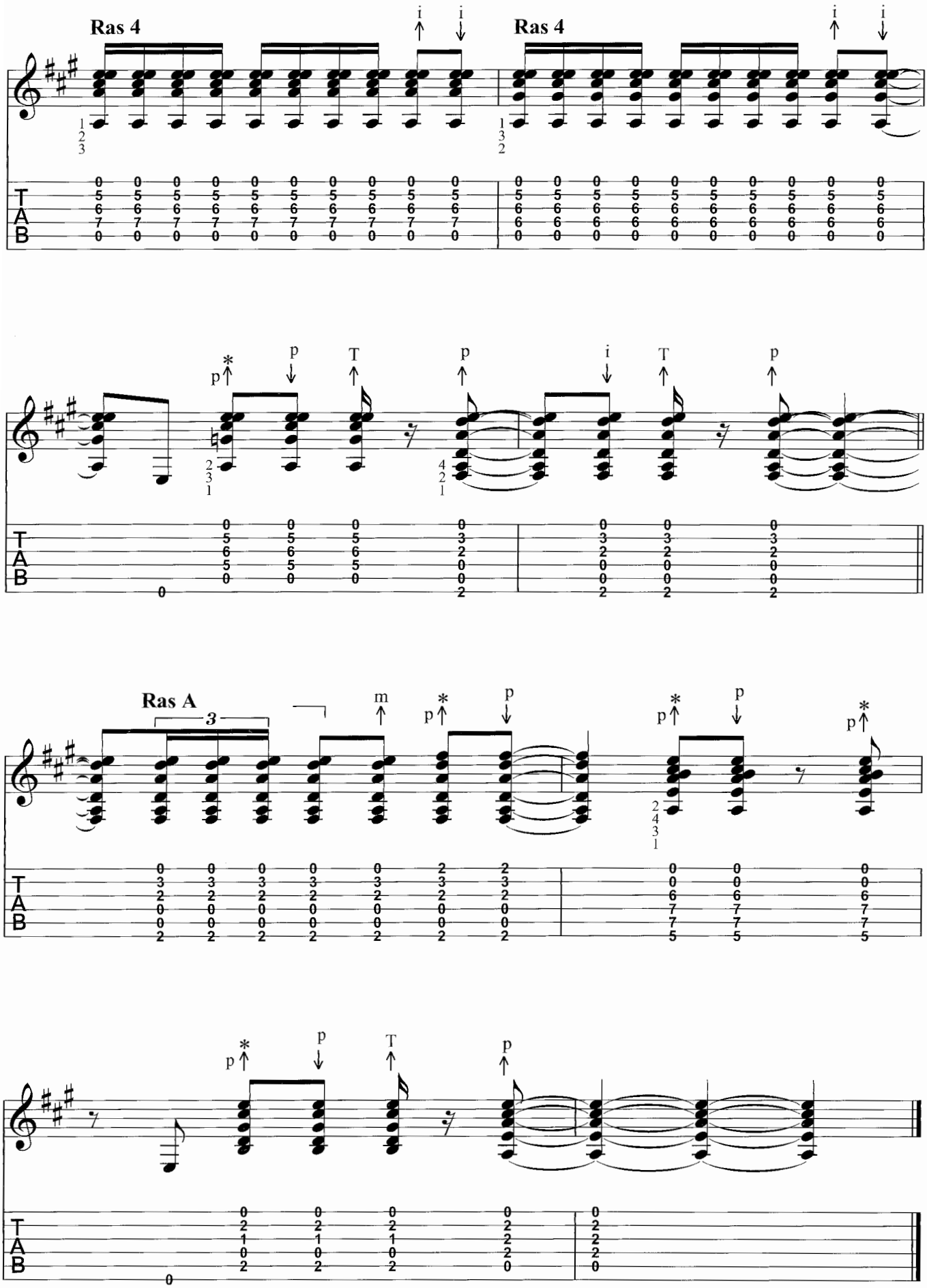
COMPASES RASGUEADOS (A)
(INTRO)

Oscar Herrero



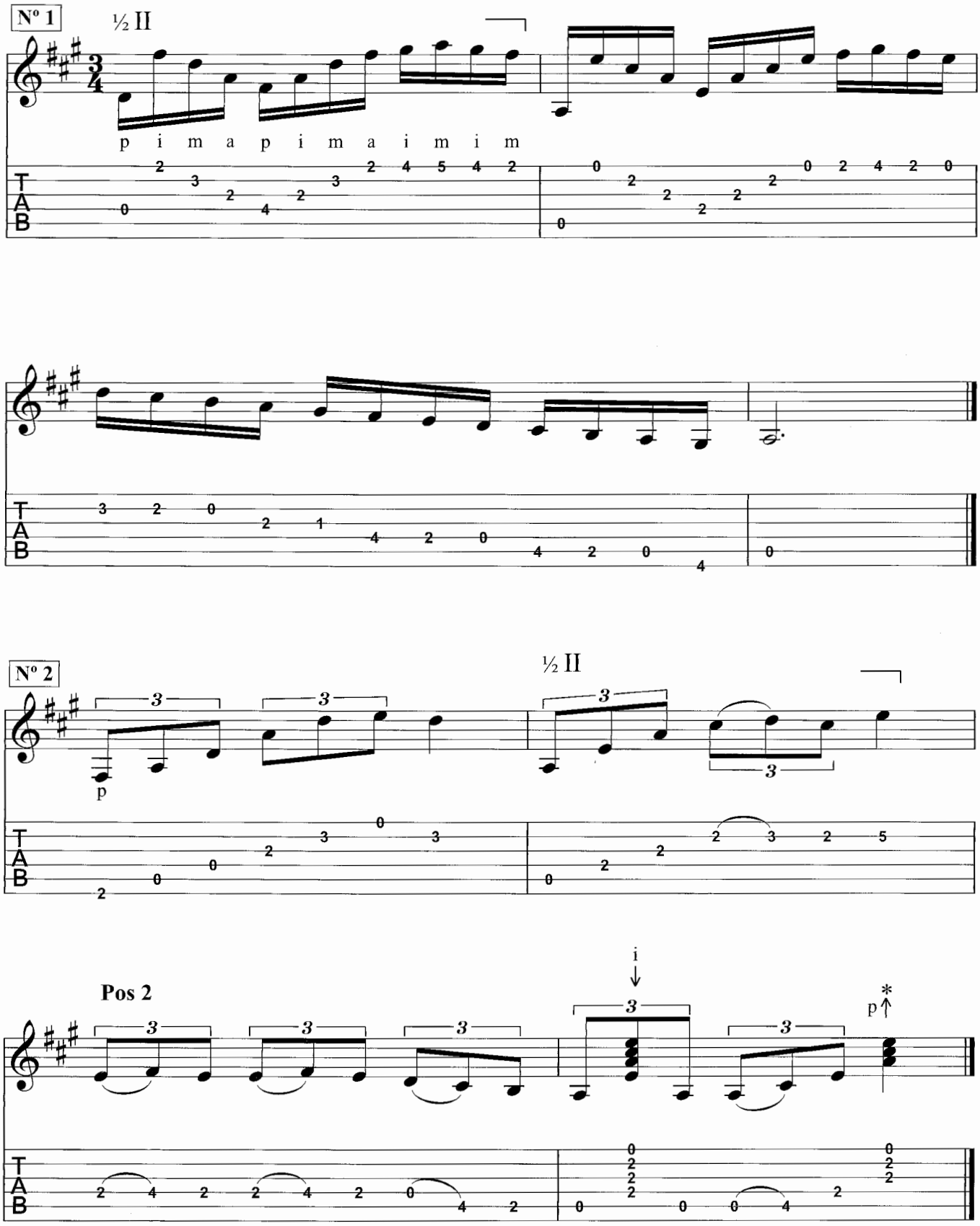

Ras A
Ras A
Ras A

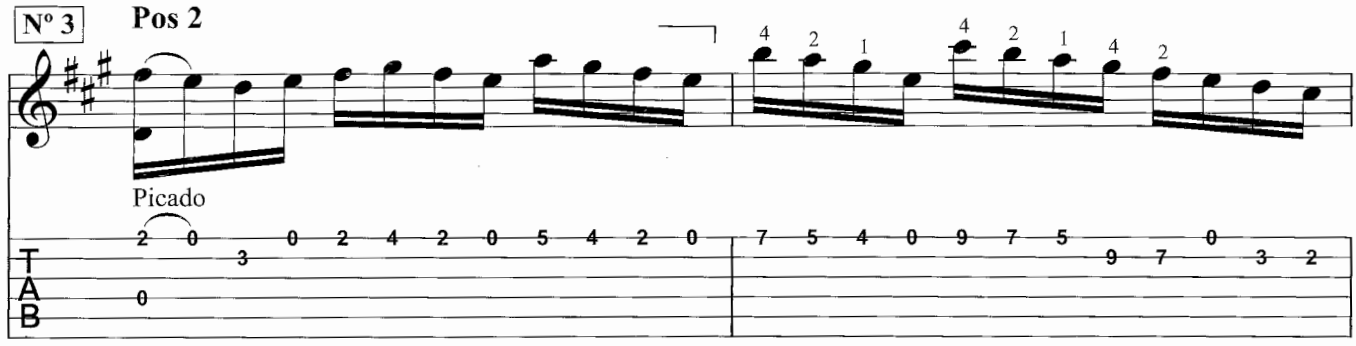

Nº 2
Ras 4
Ras 4
Ras 4
Ras 4


Ras 4
Ras 4
Ras A

SECUENCIA (A)
(D-A-E7-A)

Oscar Herrero




Nº 3
Pos 2
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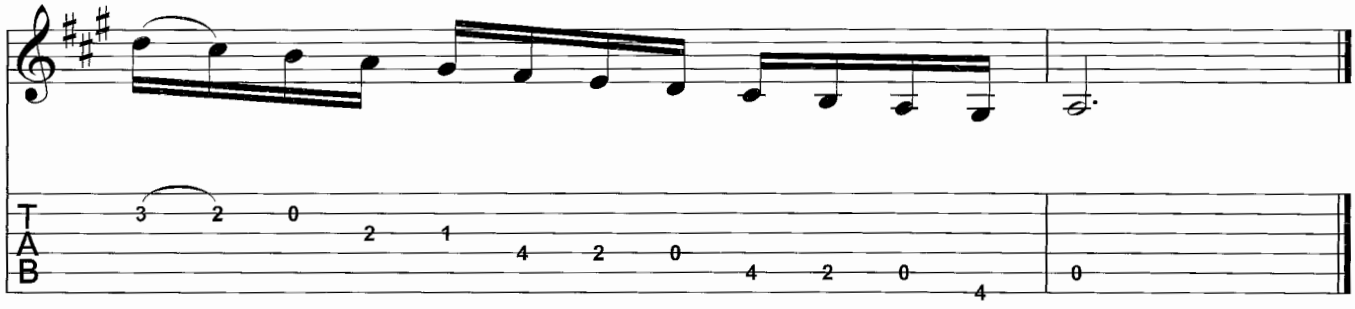

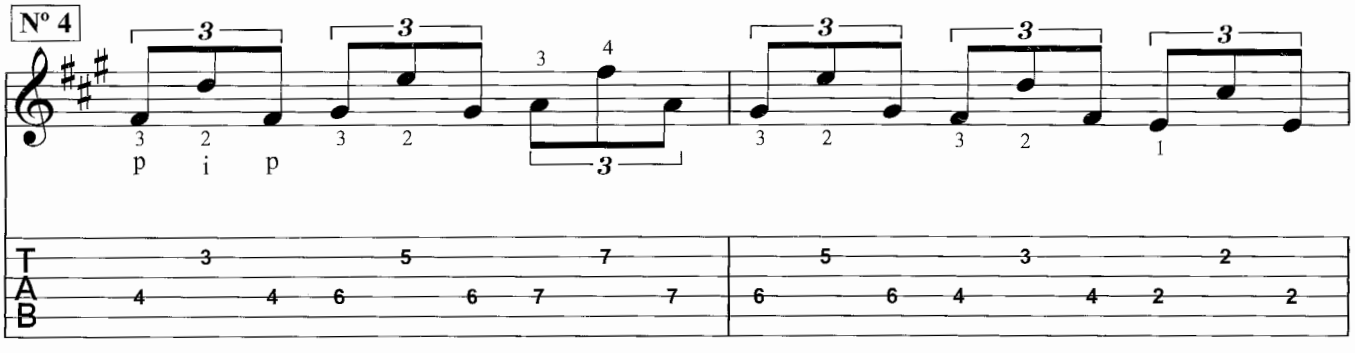
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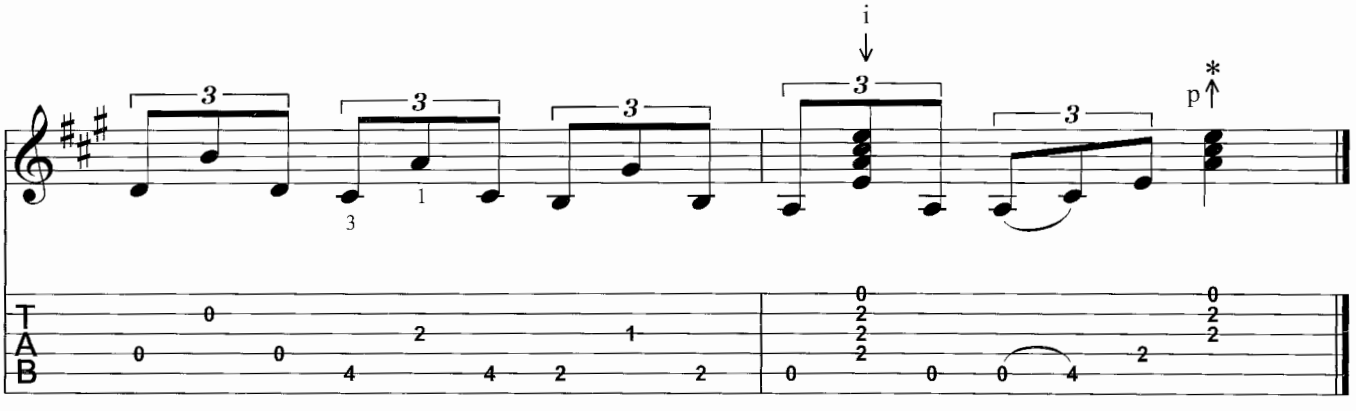
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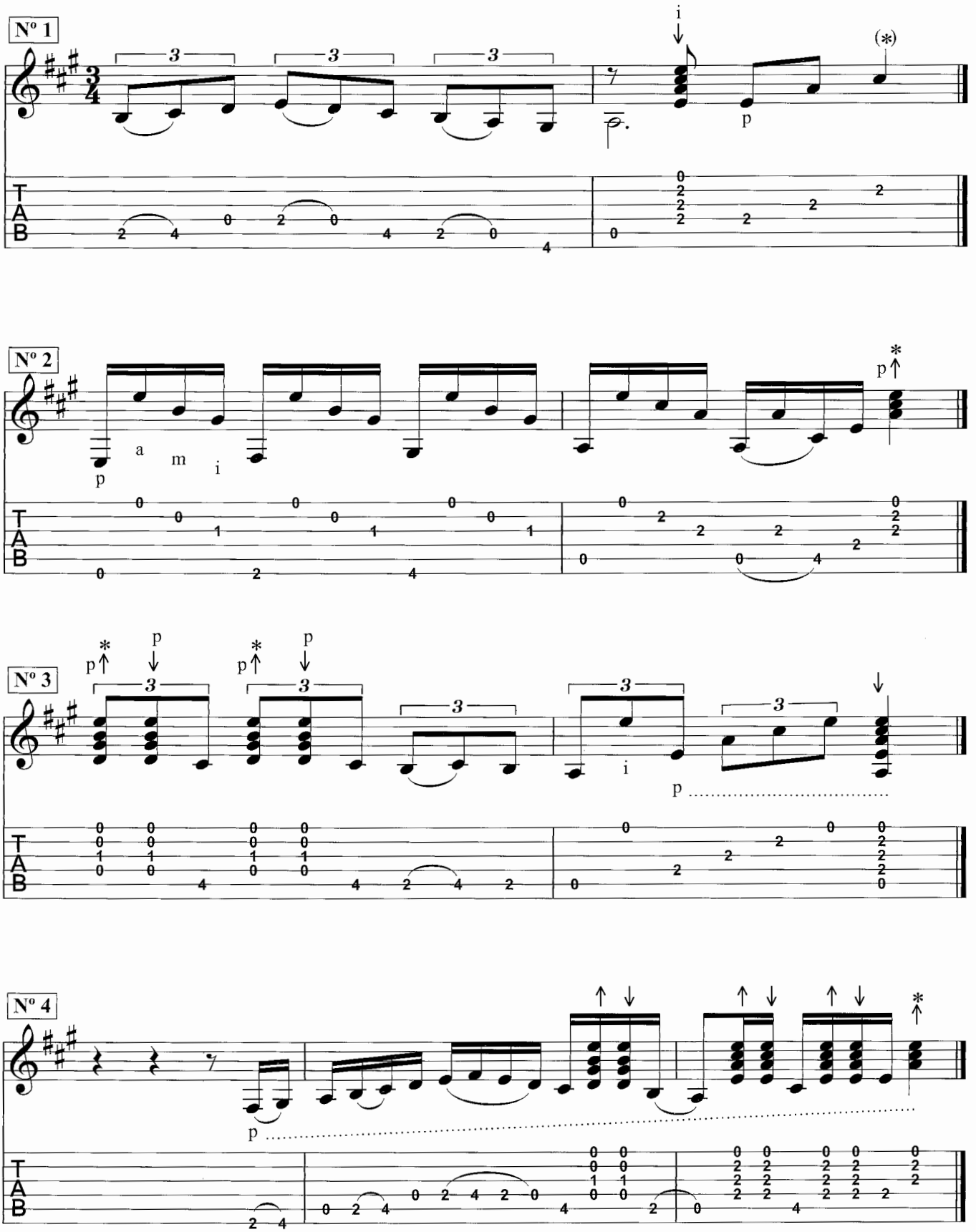
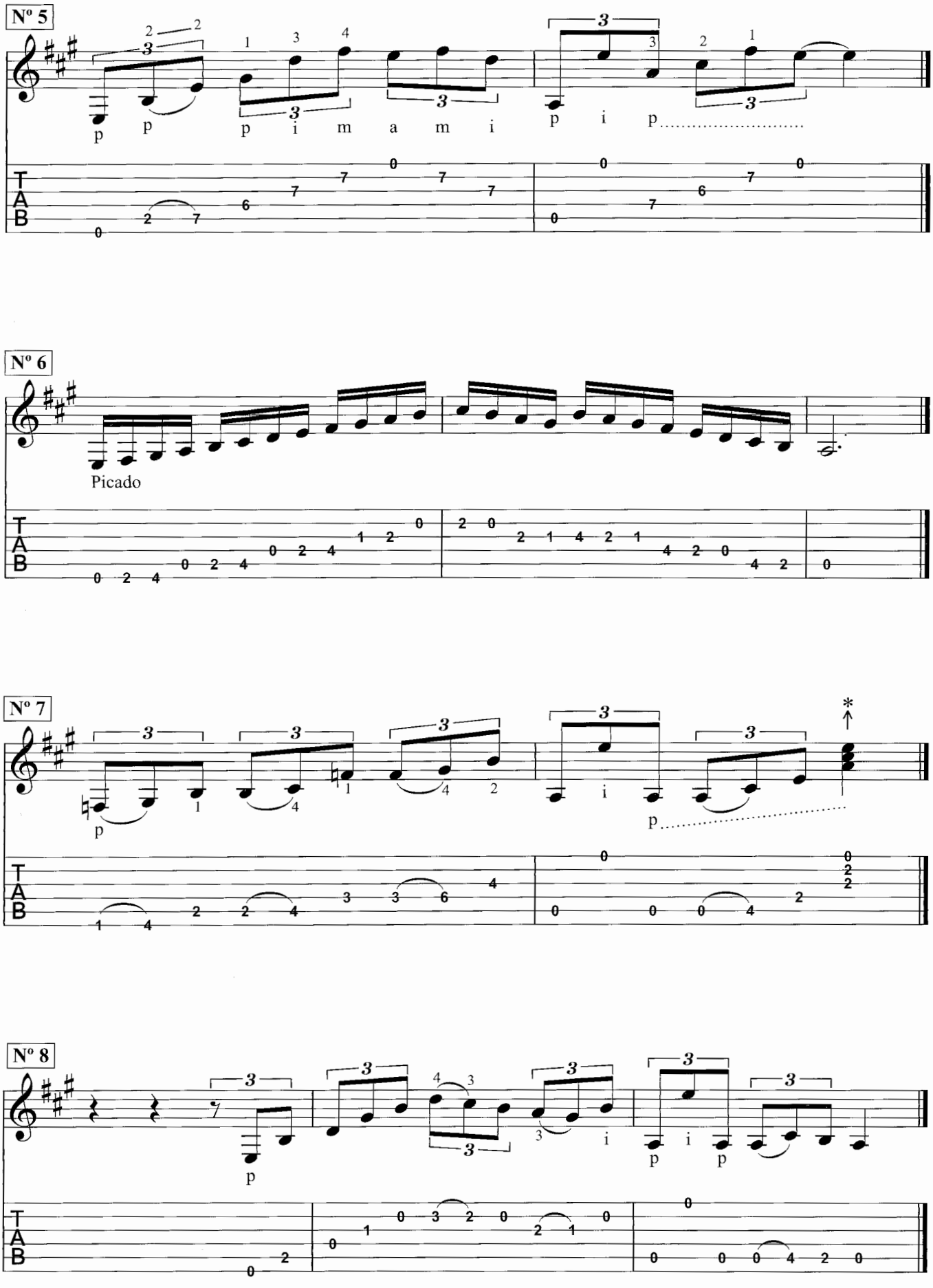
MELODÍAS 7-8-9 (A)

Oscar Herrero




Nº 5
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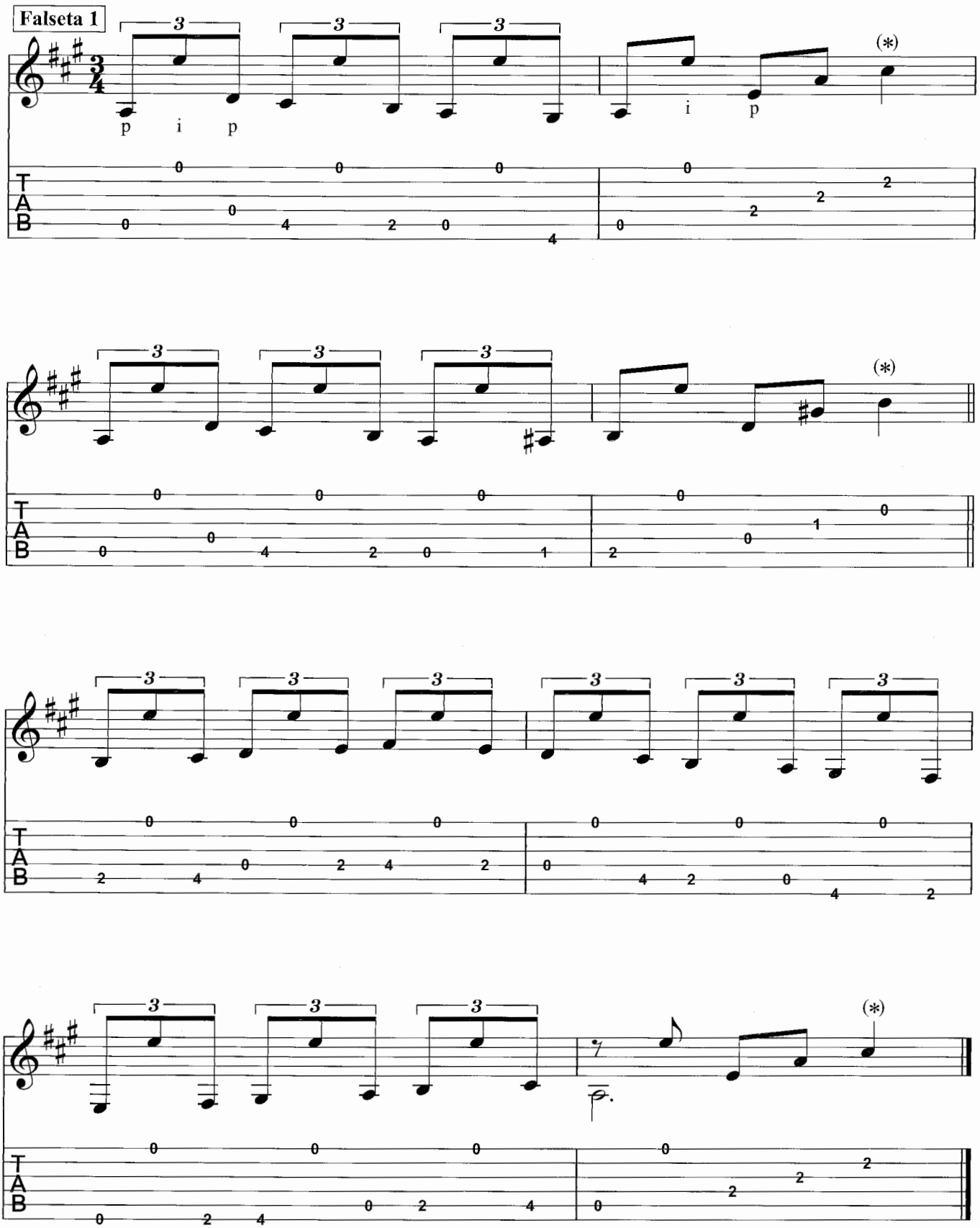
Picado
Nº 7
p i p
Nº 8
p i p p

FALSETAS (A)

Oscar Herrero



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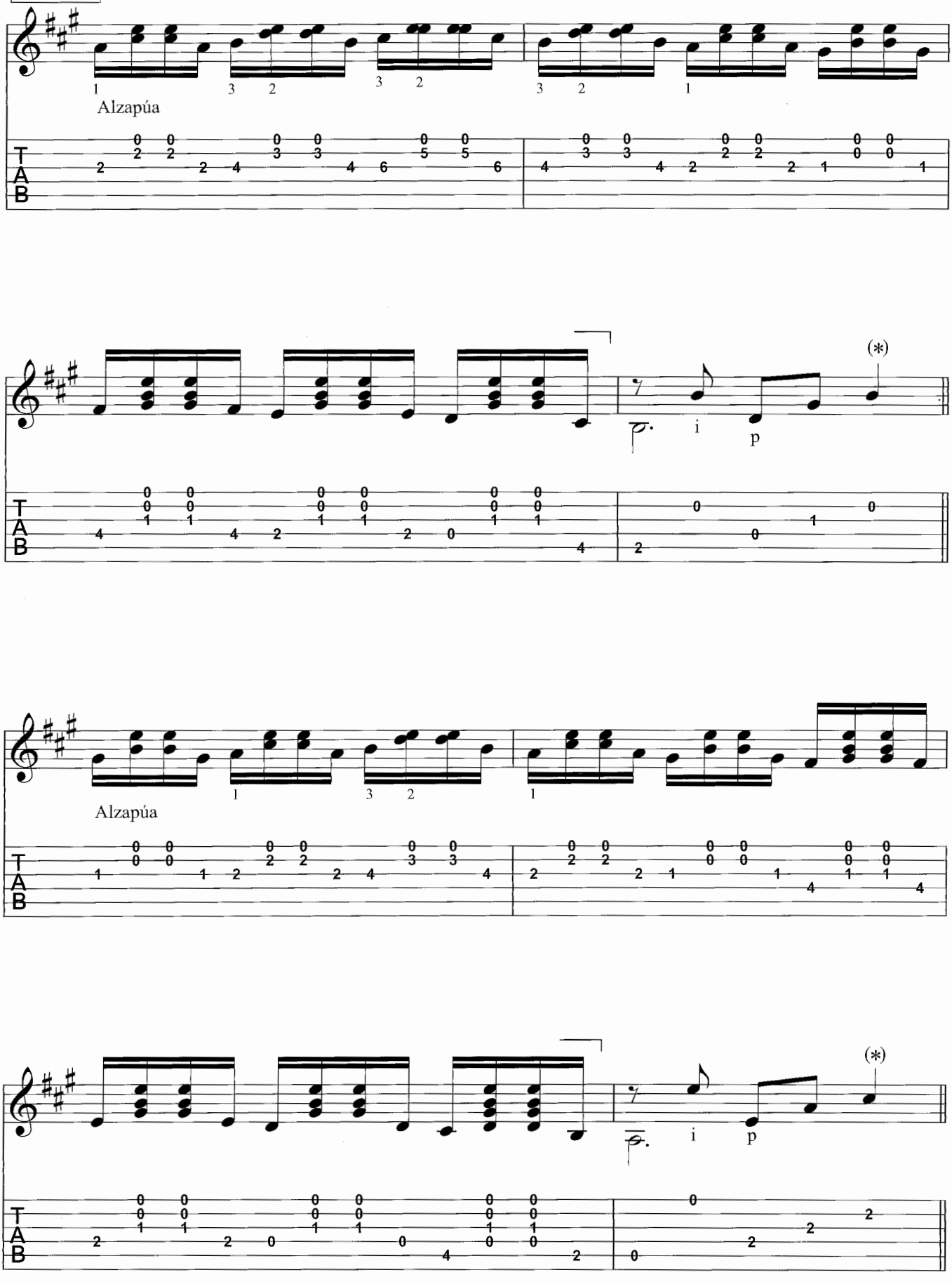

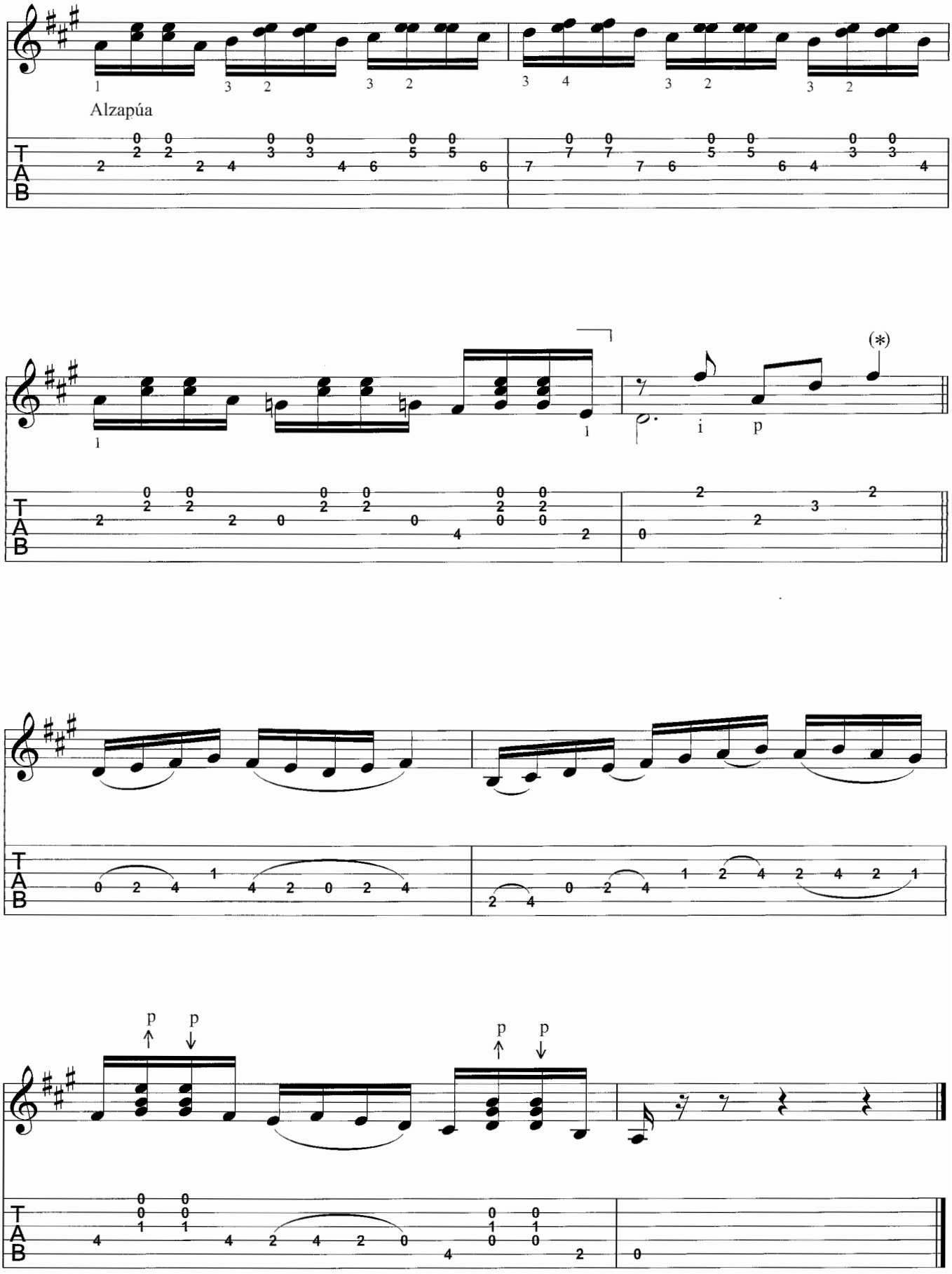
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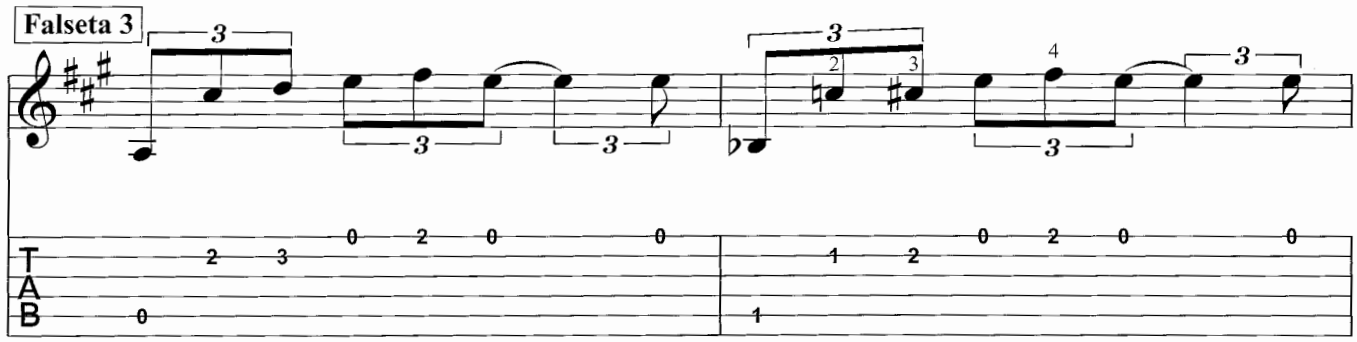
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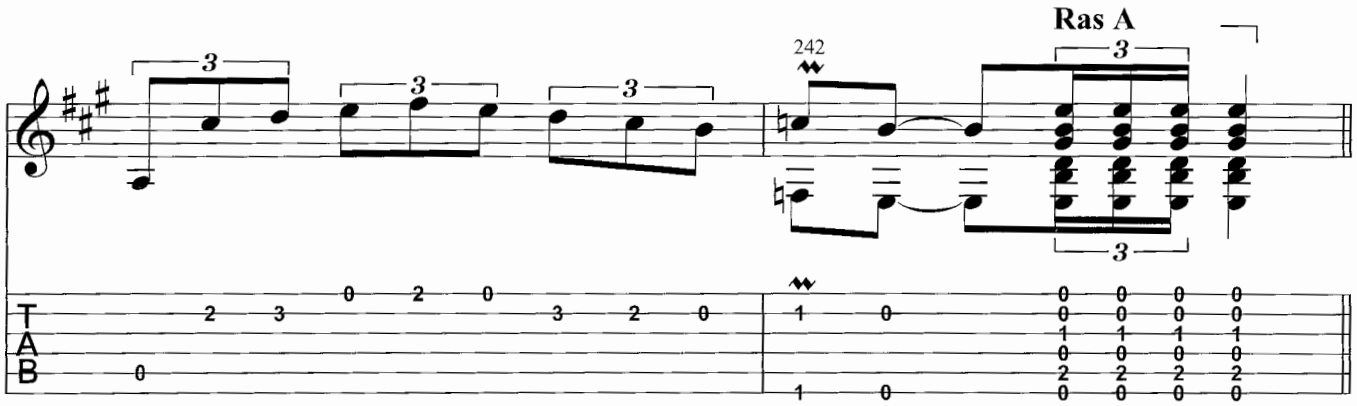
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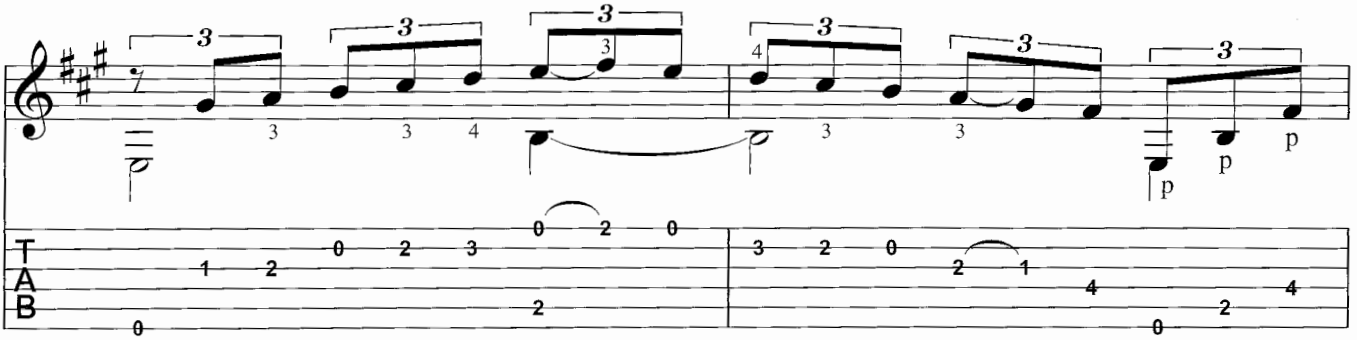
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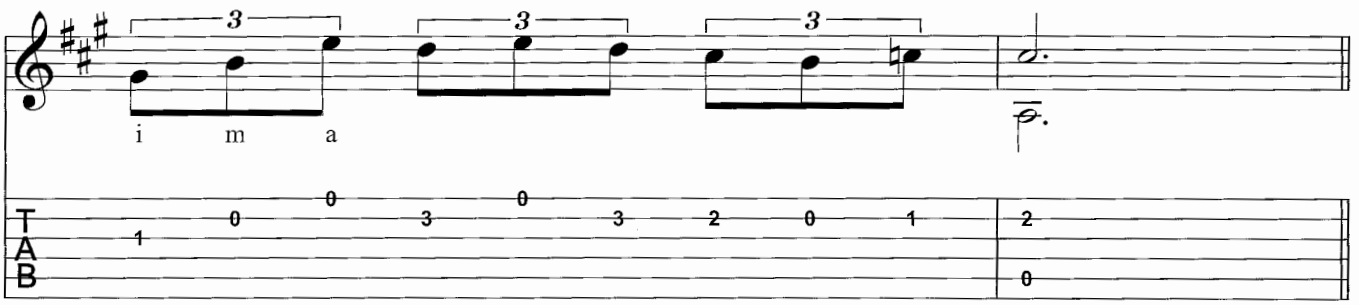
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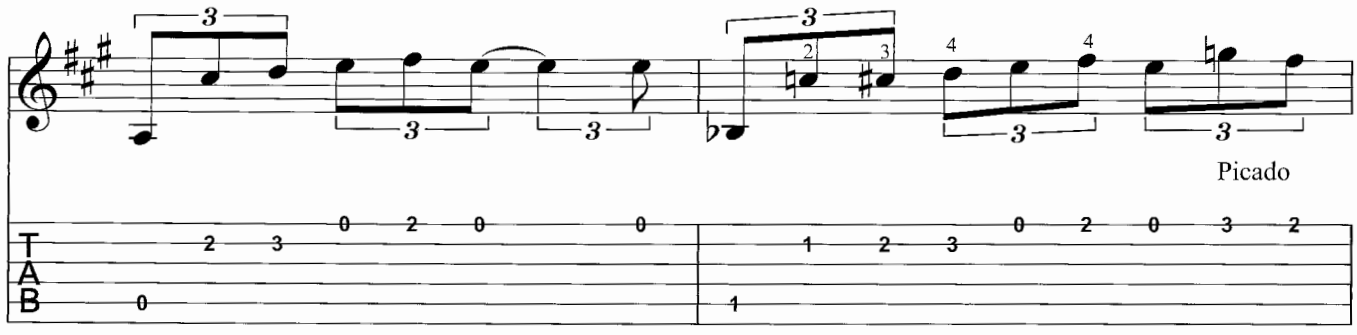
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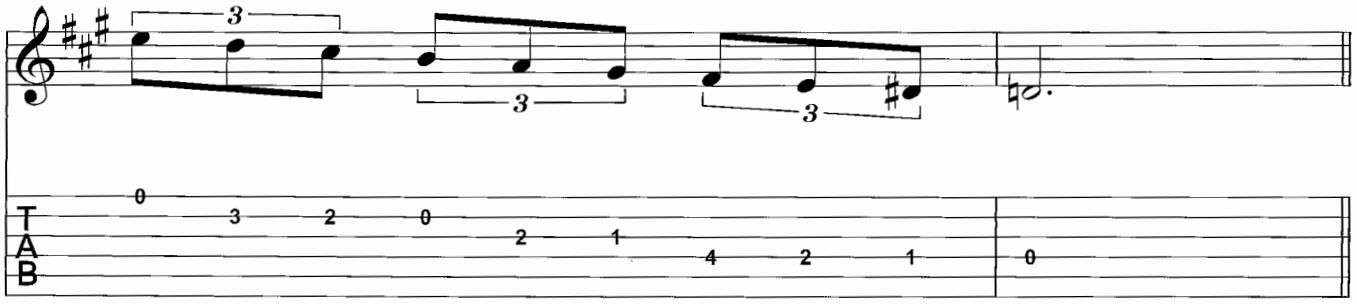

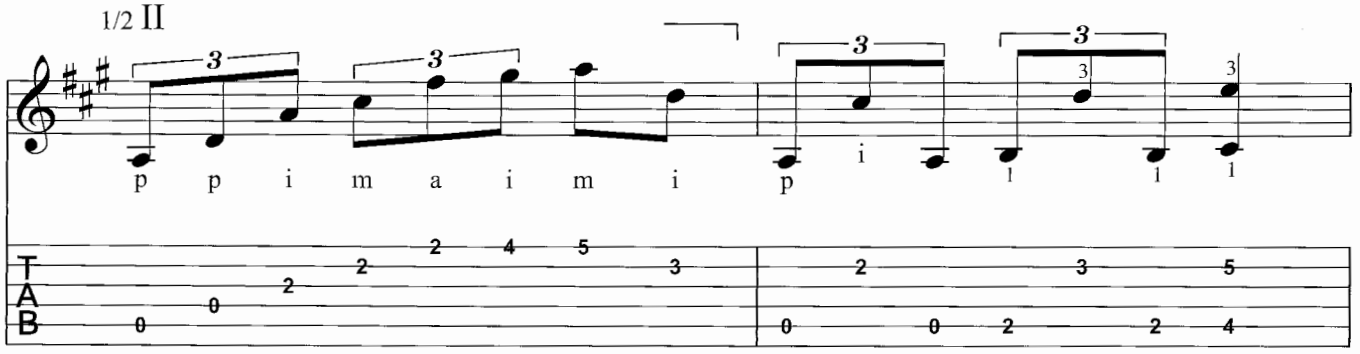
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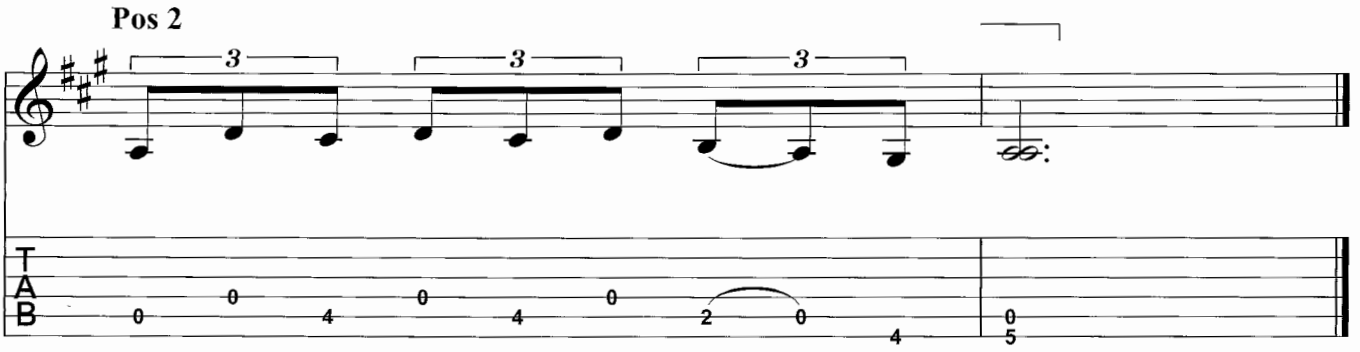
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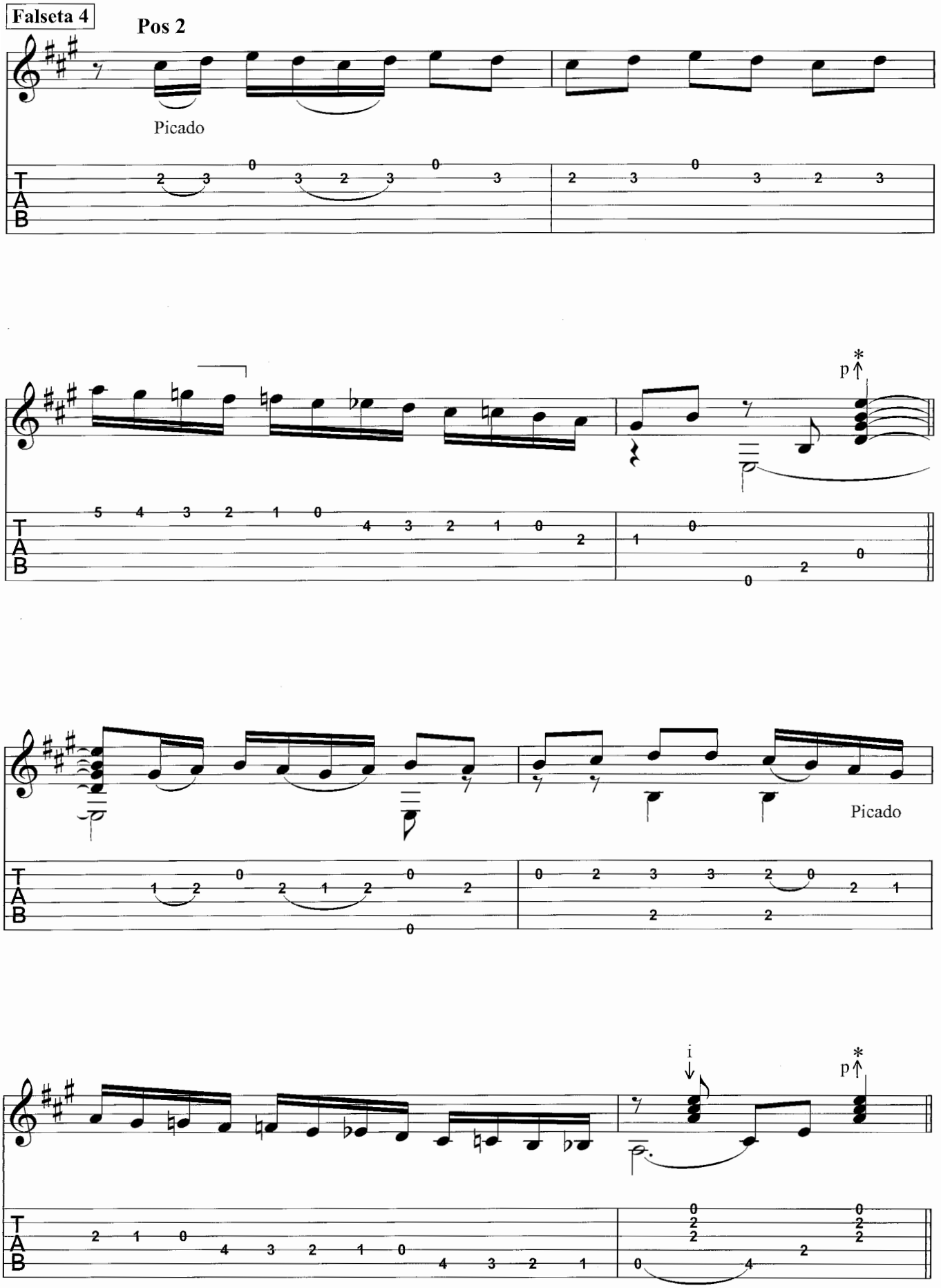
Falseta 4
Pos 2
Picado
p
Picado
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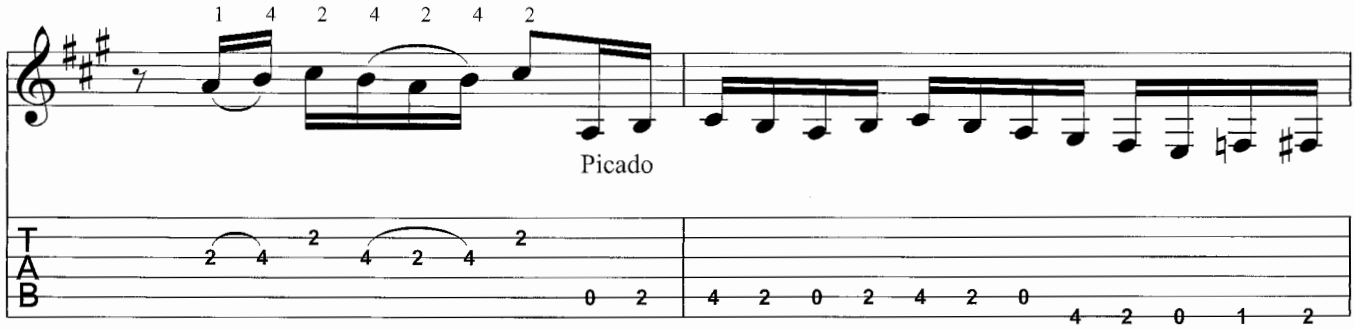
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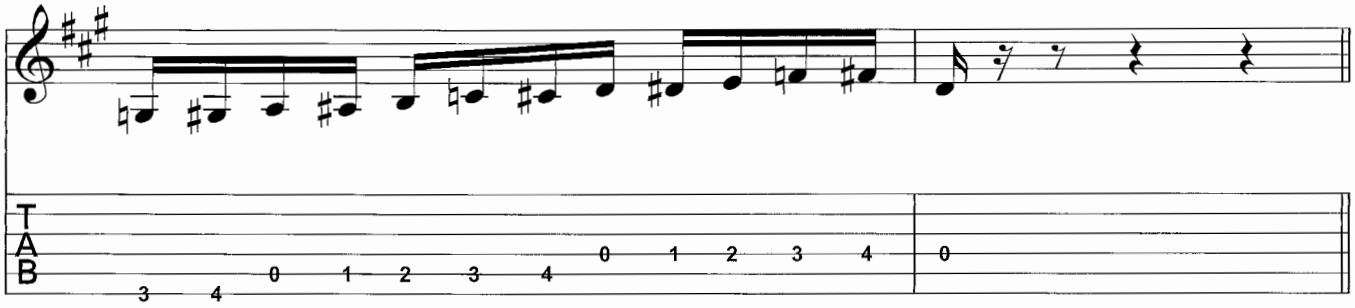

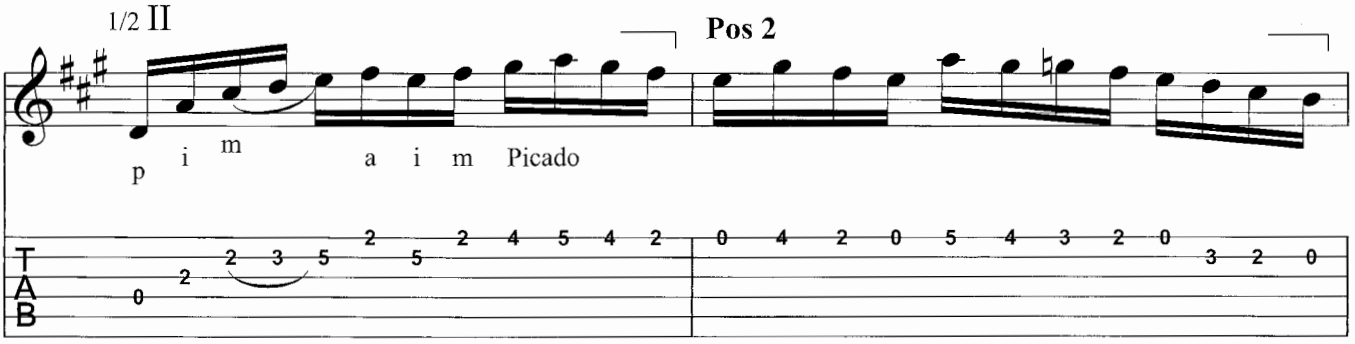
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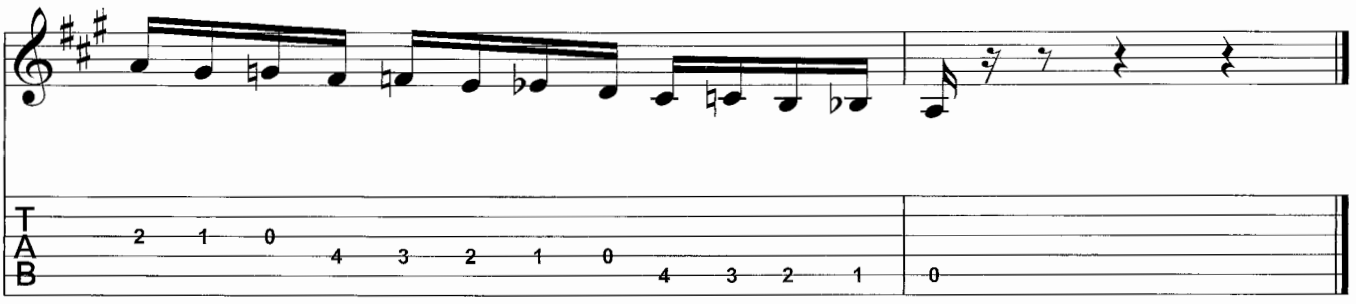
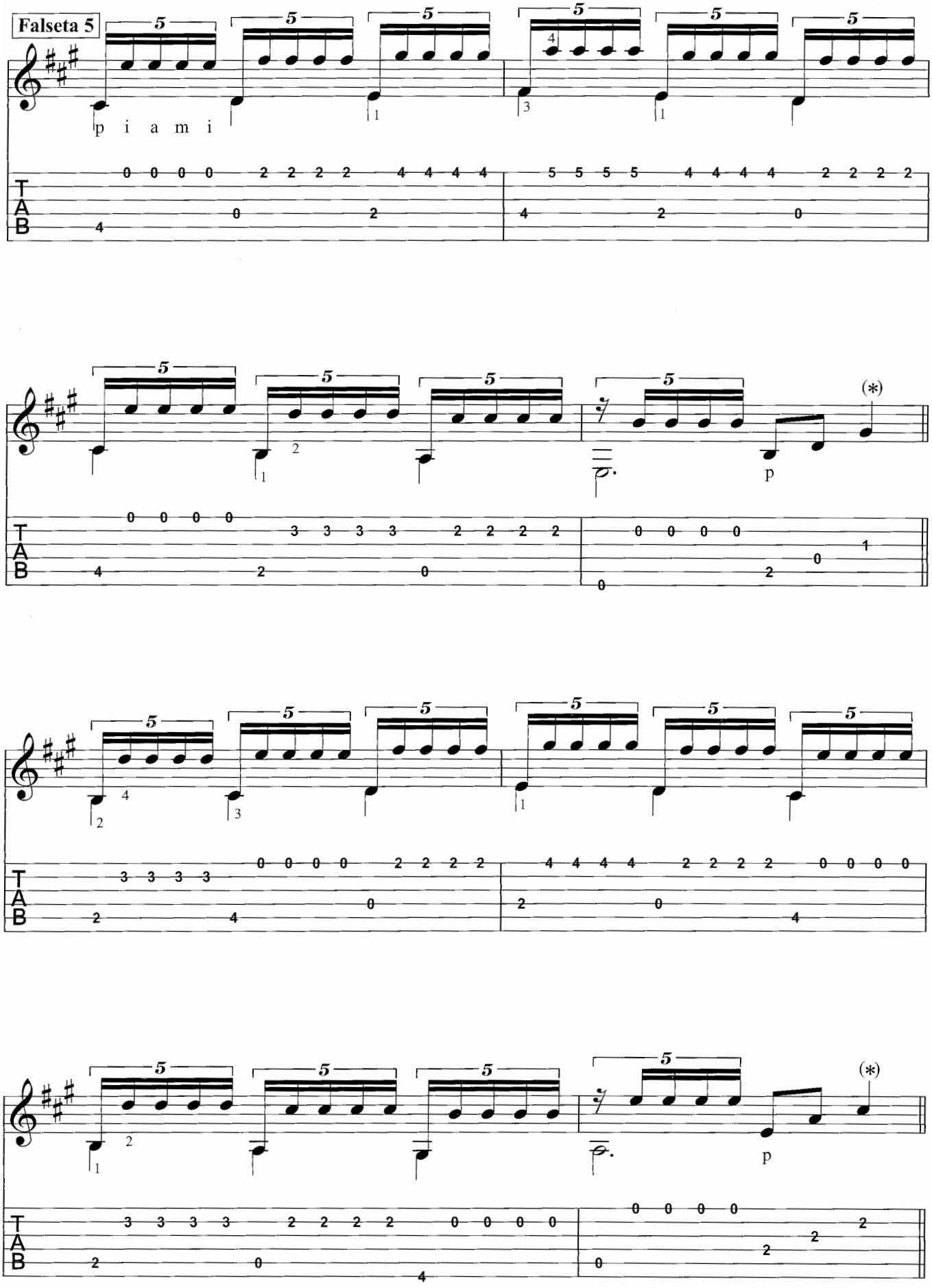
Pos 2
p i m a i m Picado




Falseta 5
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p
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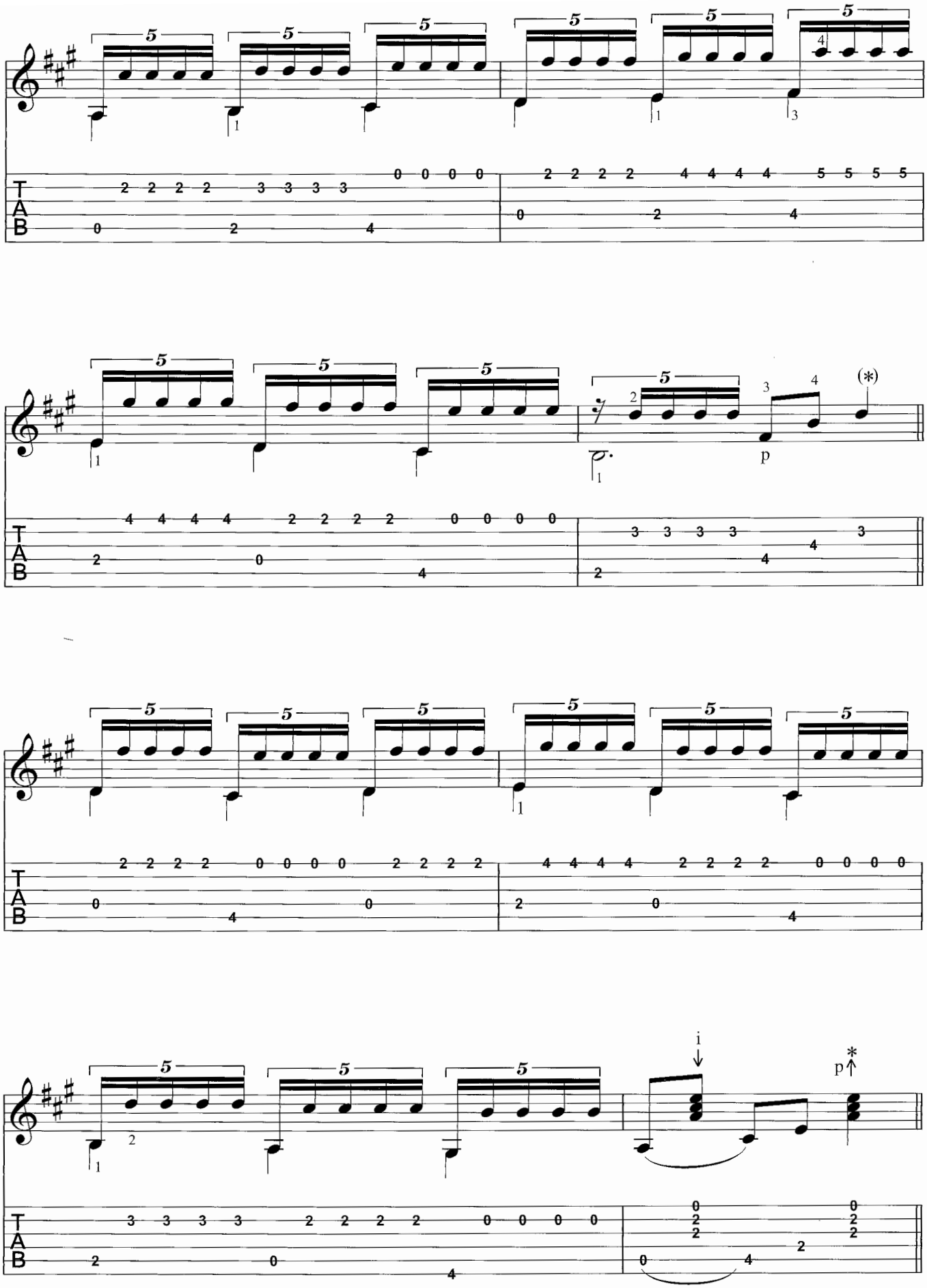
p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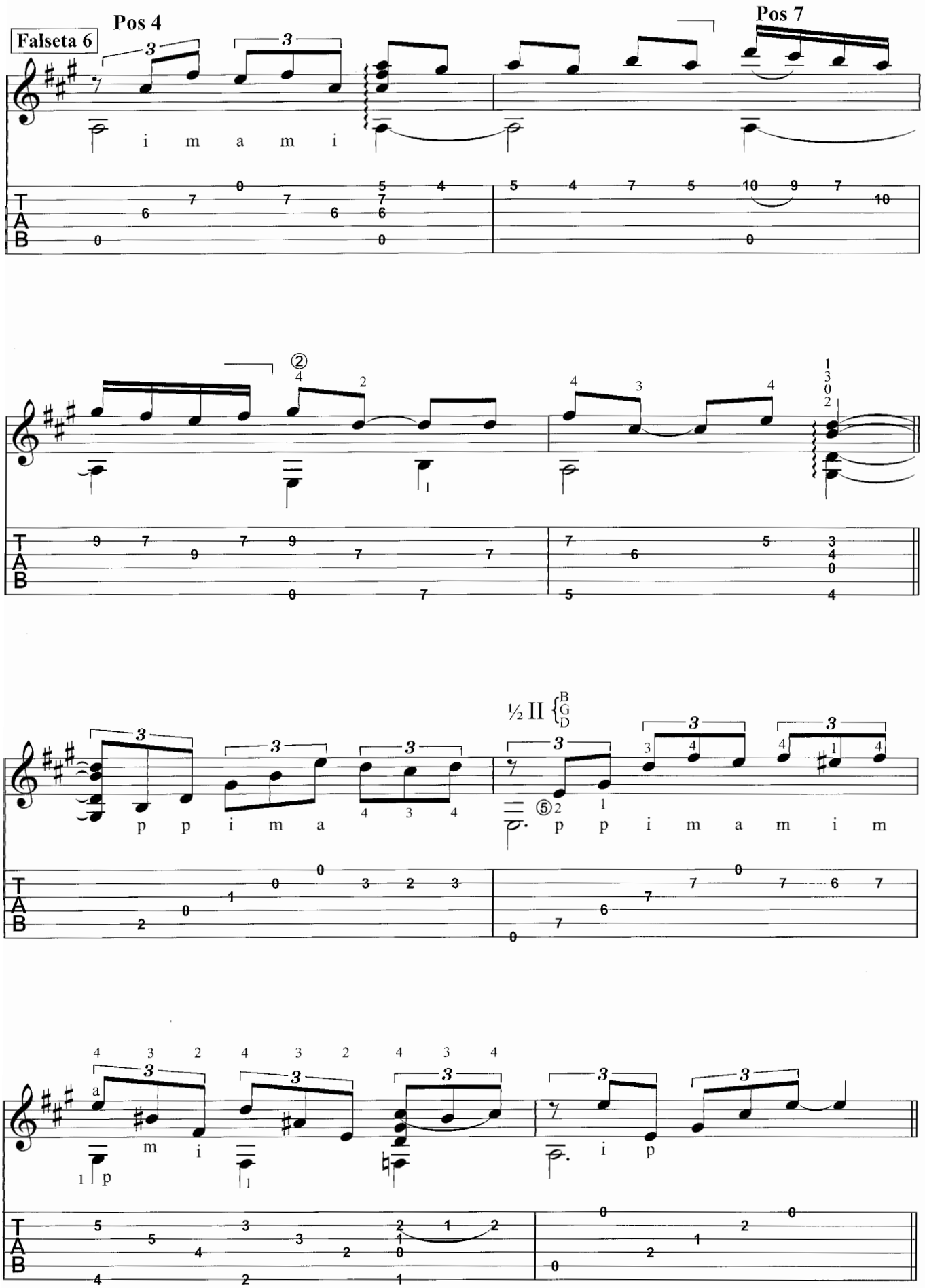
Falseta 6
Pos 4
Pos 7
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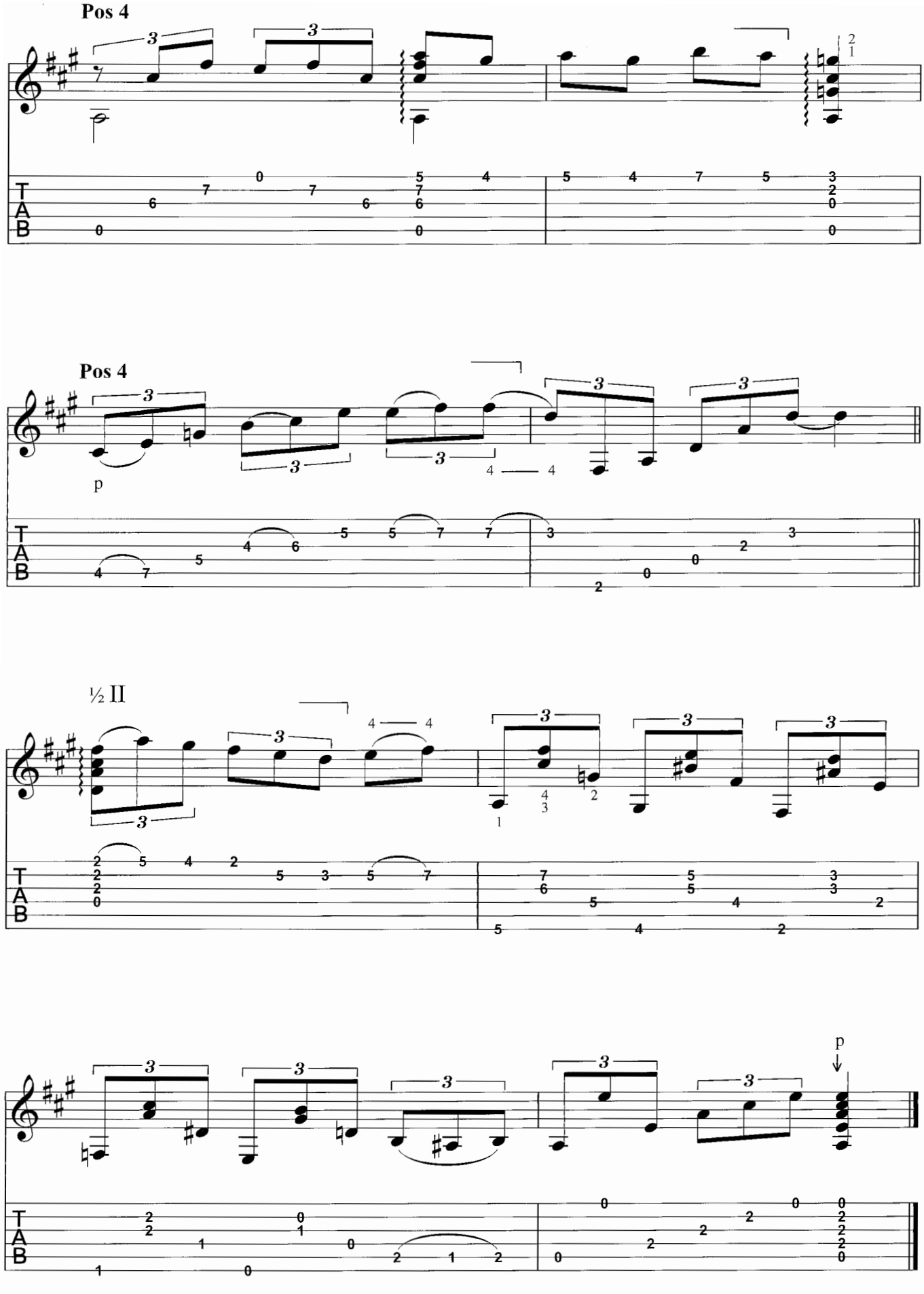
p p i m a
p p i m a m i m
m i
p i p


Pos 4
Pos 4
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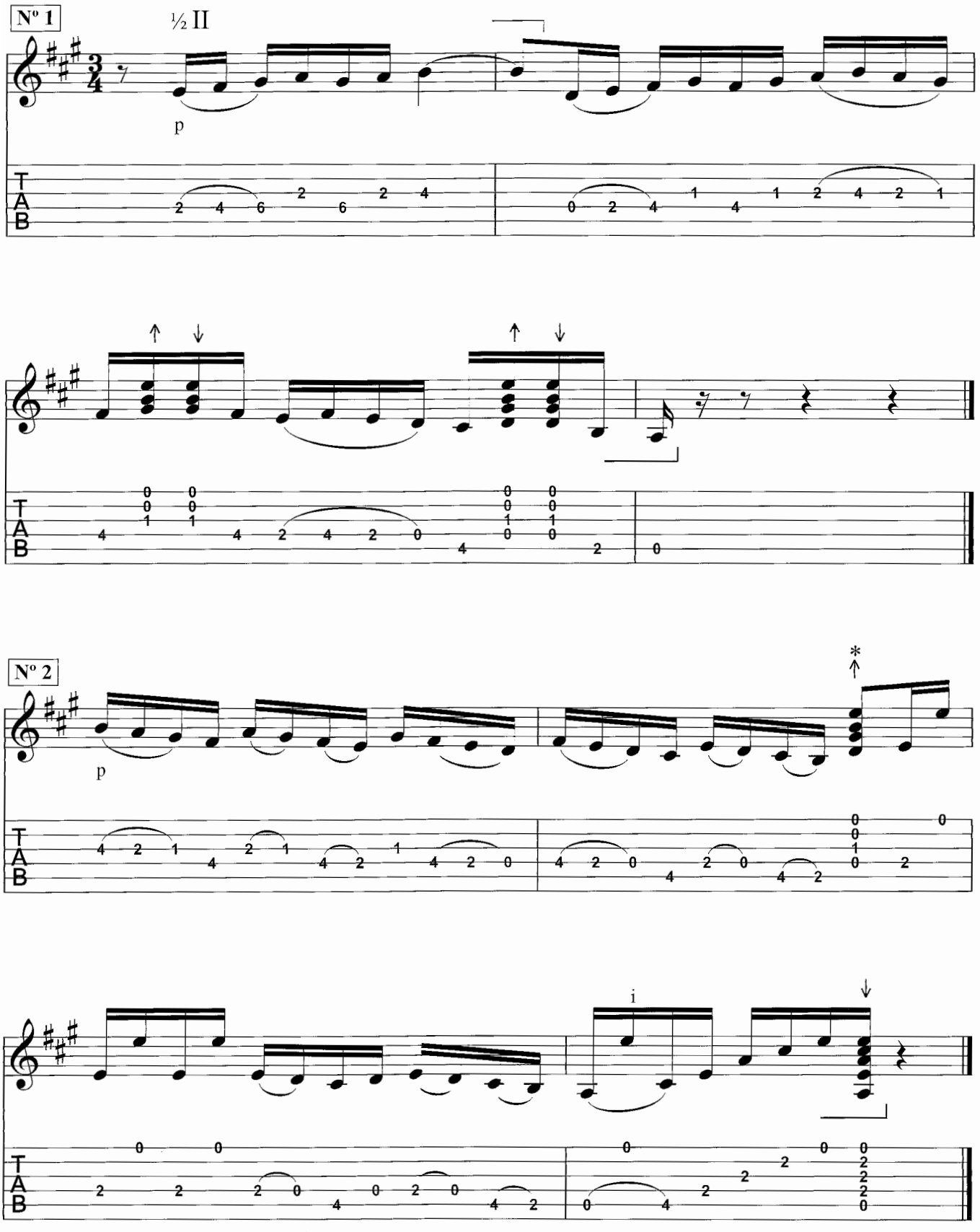
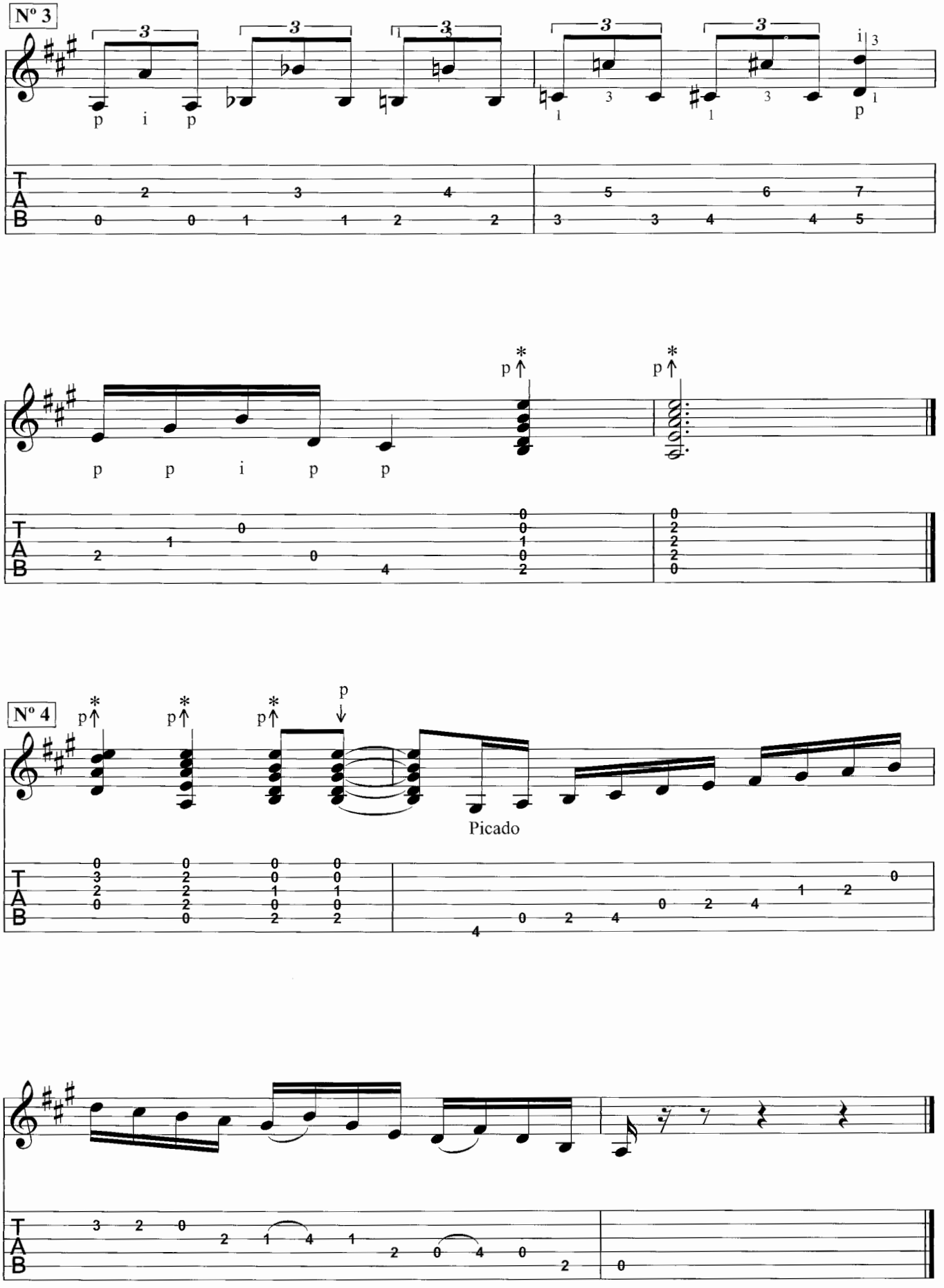
REMATES (A)

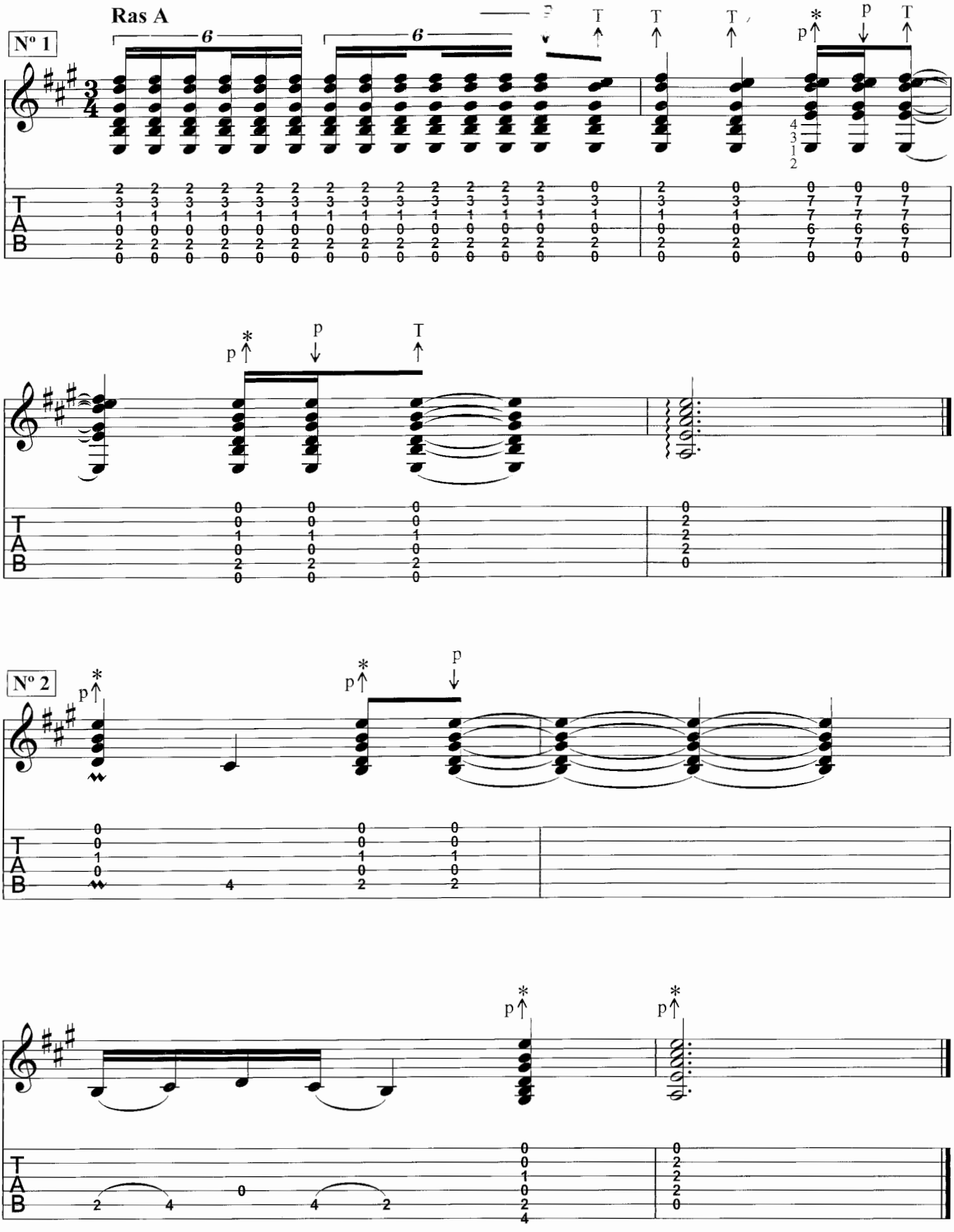
Oscar Herrero

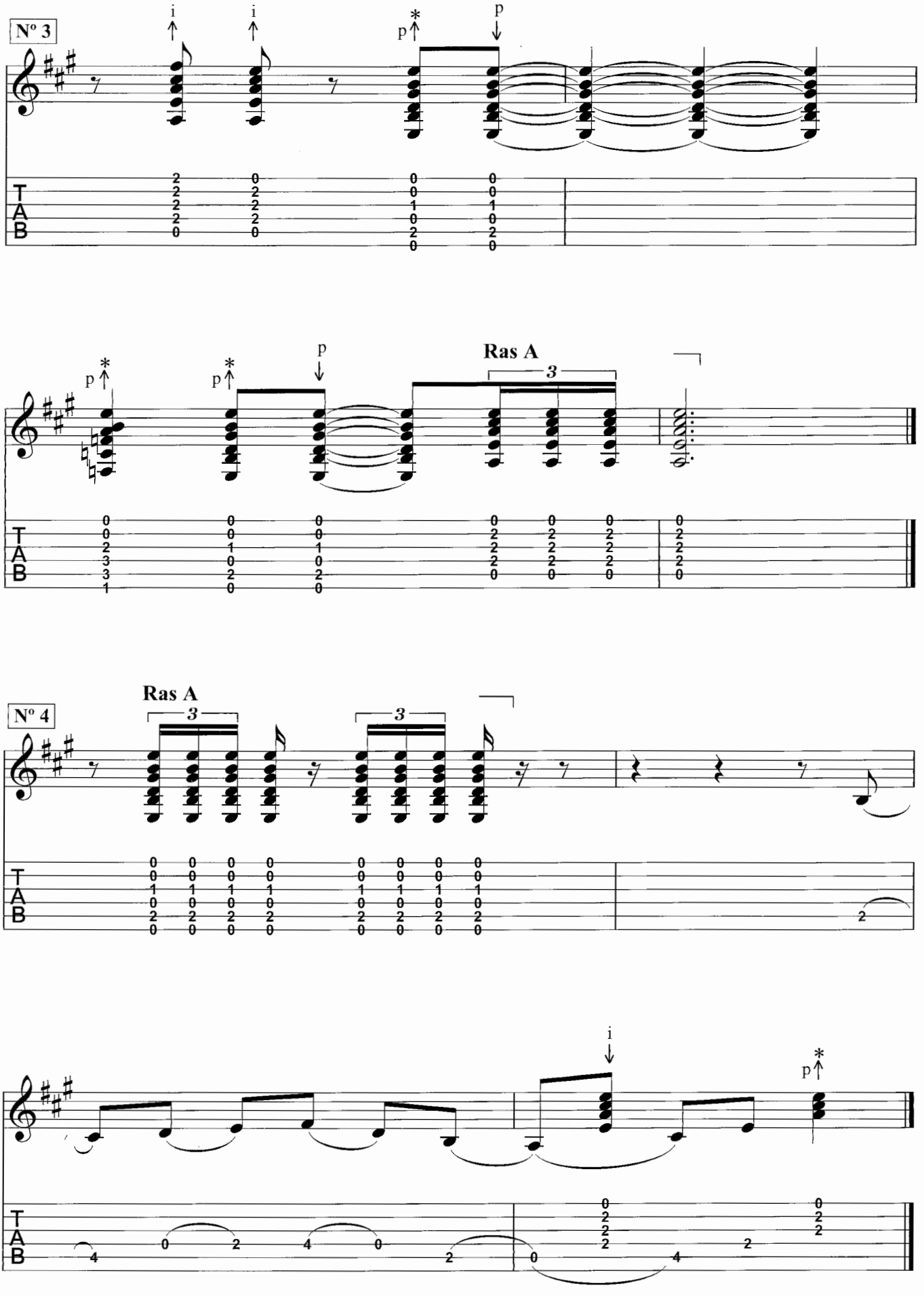



Nº 3
Nº 4
Picado

LLAMADAS (A)

Oscar Herrero

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Ras A
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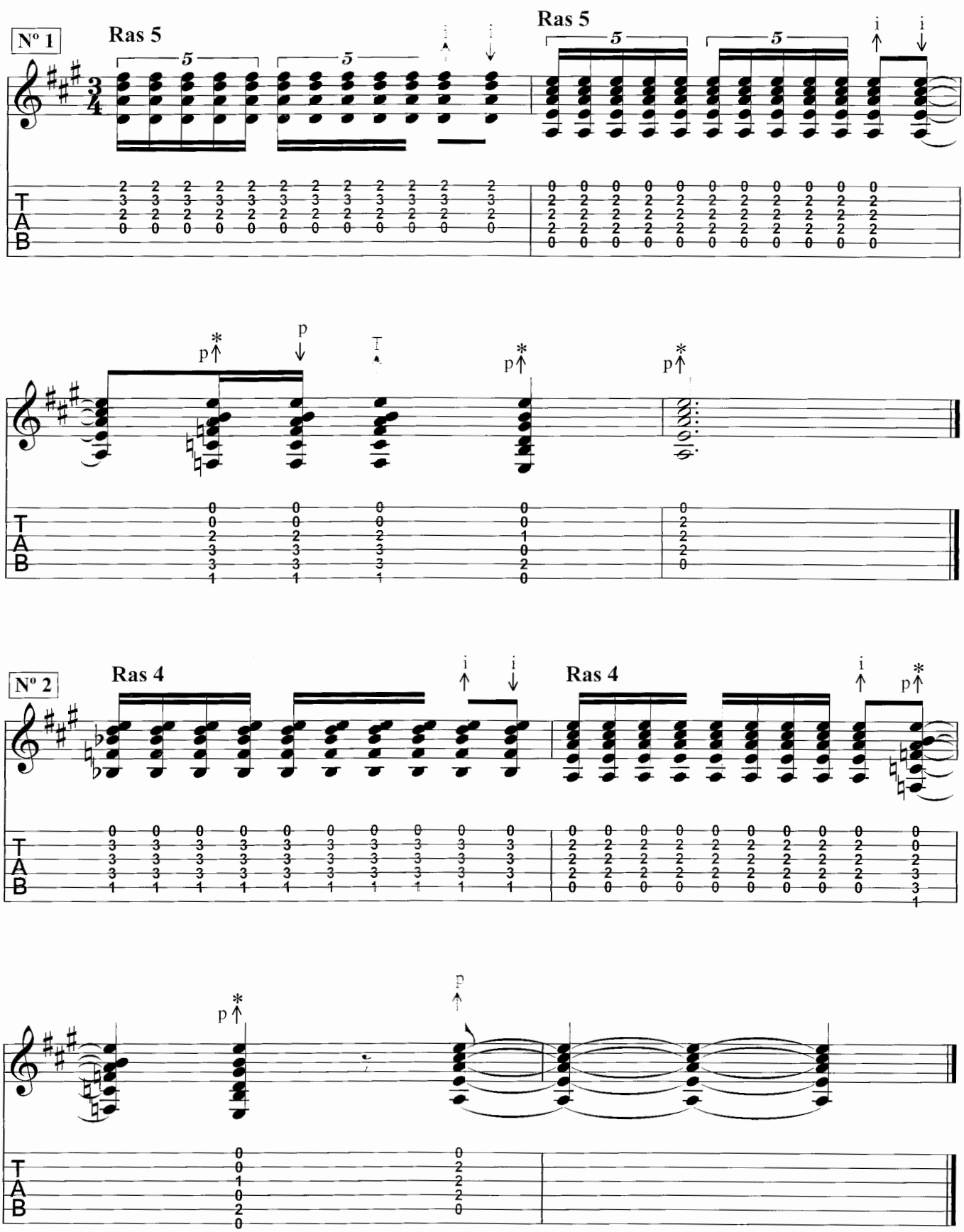
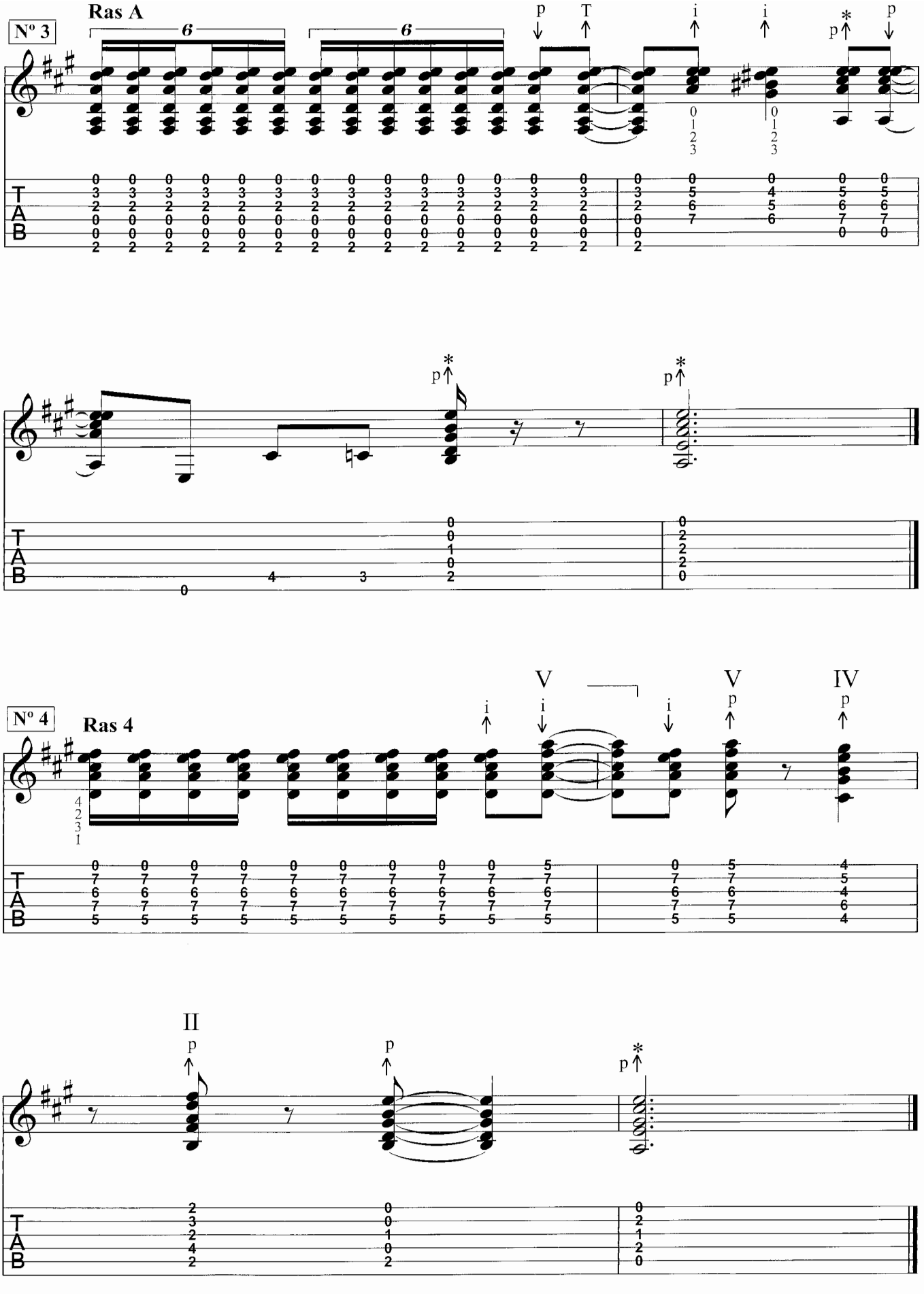
Ras A

FINAL (A)

Oscar Herrero




Nº 3
Ras A
Nº 4
Ras 4

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